

STAR WARS

— THE ORIGINAL TRILOGY —

The Complete Manual

100% unofficial guide to a galaxy far, far away



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STAR WARS

The Complete Manual

CONTENTS

4 The Making Of Star Wars

We speak to the people responsible for creating the *Star Wars* universe.

10 Episode IV: A New Hope

A long time ago, in a galaxy far, far away, science fiction was changed forever.

16 The Empire

Discover what makes the universe's scariest villains tick.

20 Legacy & Inspirations

How George Lucas was inspired by classic samurai stories.

26 Episode V: The Empire Strikes Back

Journey back via light speed to the film that changed everything.

34 Kenner Toys

We pick out the best of Kenner's legendary collectable figures. Hello childhood.

36 Star Wars Follies

From the Ewoks to the *Holiday Special*, here are the moments fans would rather forget.

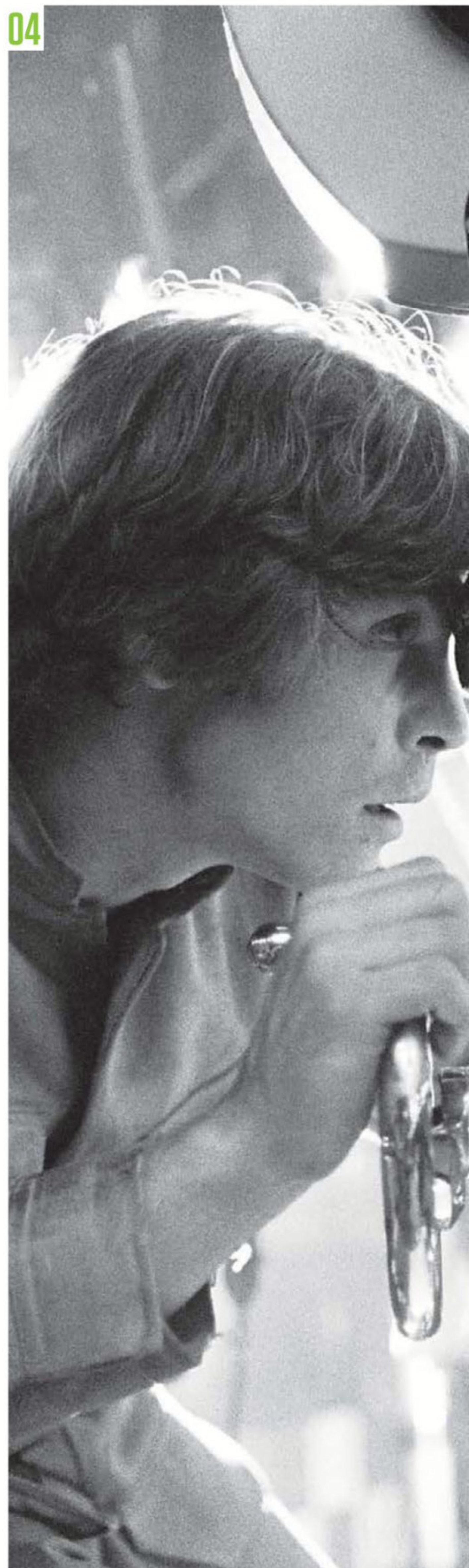
38 Episode VI: Return Of The Jedi

Anakin Skywalker's story comes full circle in the conclusion to the greatest film trilogy of all time.

46 Greatest Star Wars Moments

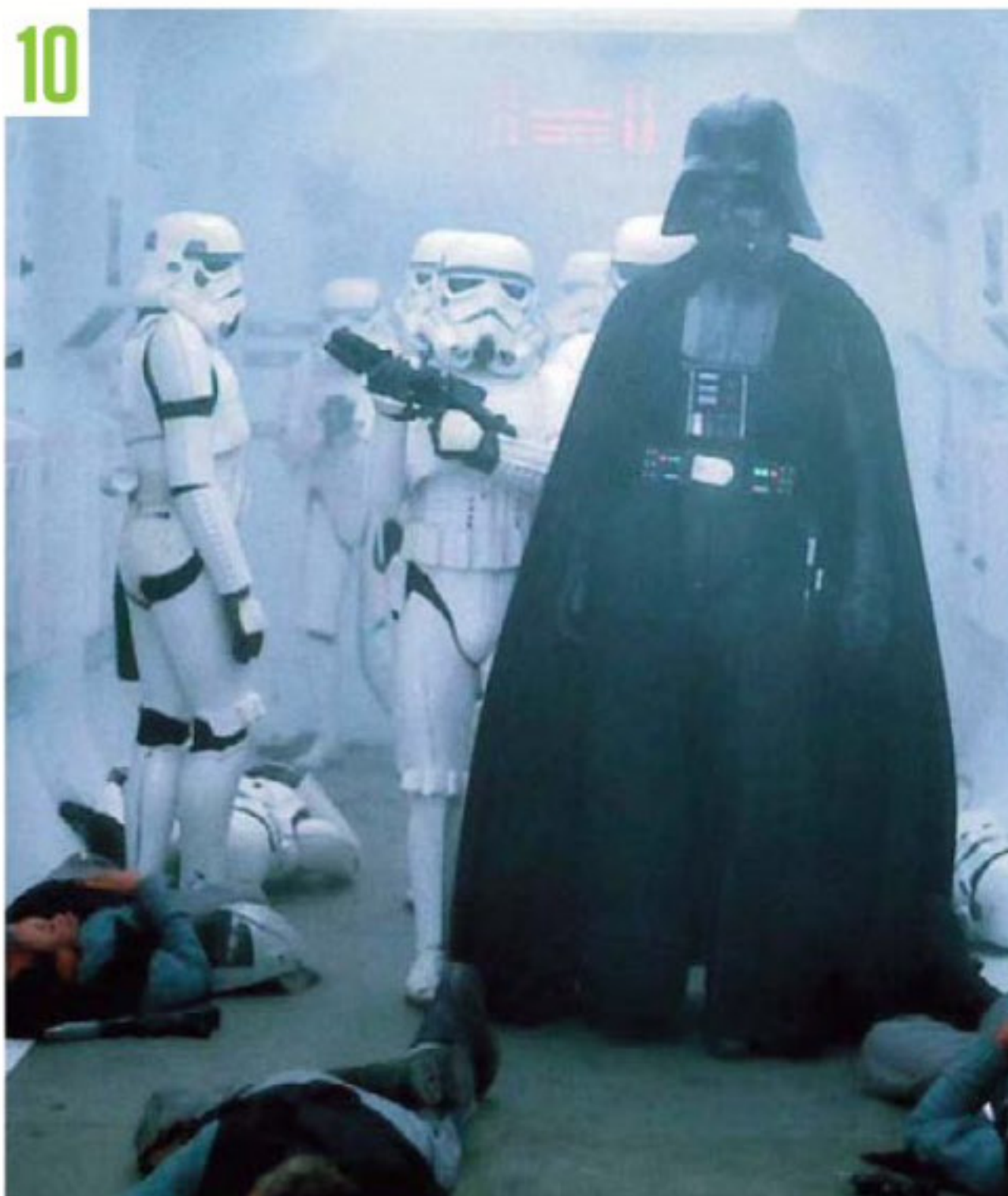
Counting down the most memorable moments in the original trilogy, from *Star Destroyer* to "I'm your father."

04





10



26



36



38



46





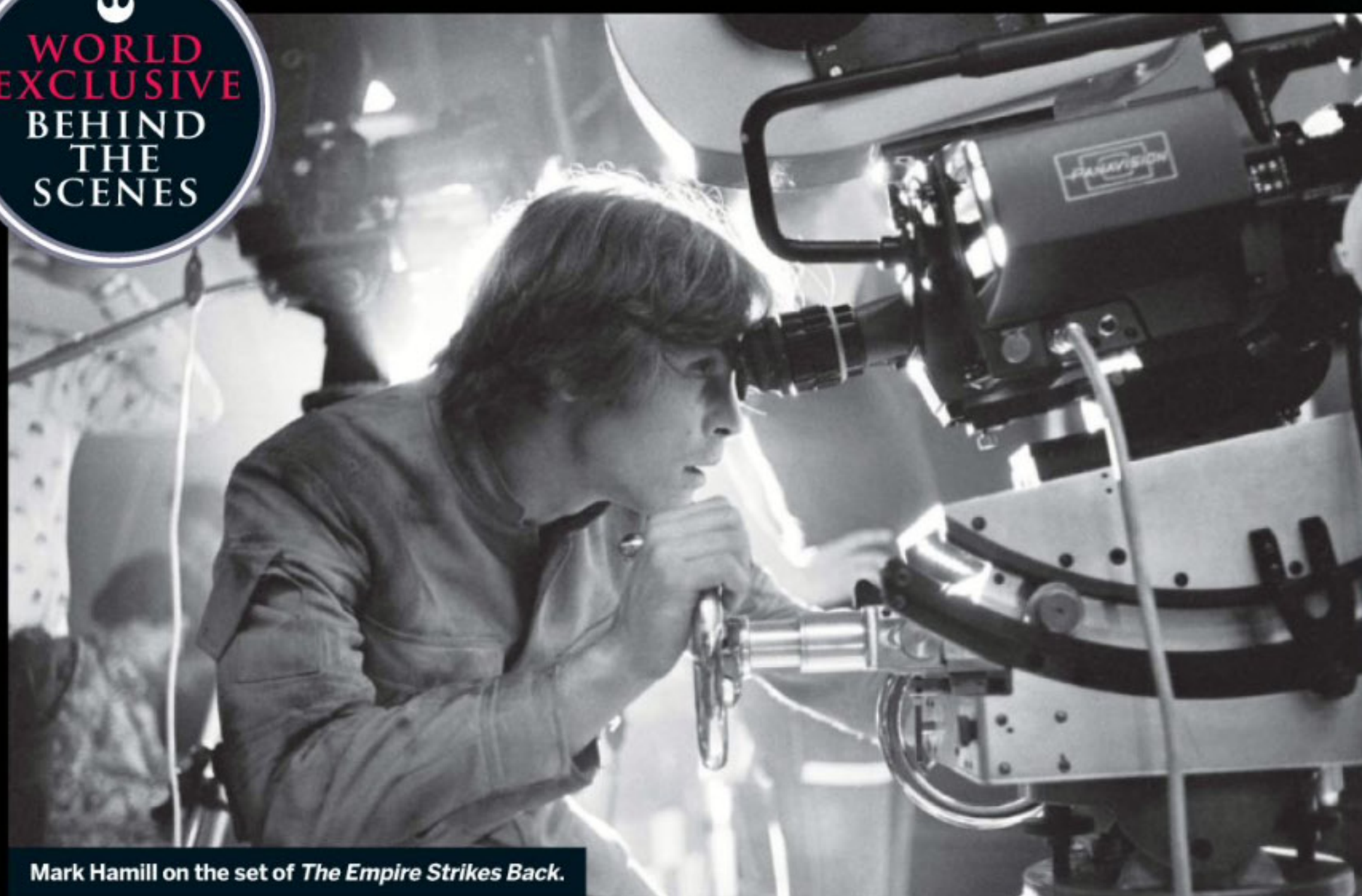
THE MAKING OF STAR WARS®

The original Star Wars® trilogy pushed the crew to their limits in order to achieve technically astounding results, and a jaw-dropping impact on the audience. We speak to producer Robert Watts, effects guru Dennis Muren and key members of the cast and crew about their experiences working on the most beloved franchise of all time...

WORDS SAMUEL ROBERTS INTERVIEWS JAMES HOARE, SAMUEL ROBERTS



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Mark Hamill on the set of *The Empire Strikes Back*.





FEATURE

Star Wars

You know everything about *Star Wars*. Perhaps you can name each member of Figrin D'an and the Modal Nodes (also known as the Cantina band). Maybe you know that Luke Skywalker built his green lightsaber in Obi-Wan's hut on Tatooine, or that Wedge Antilles led the rebels to victory at the Battle Of Mon Calamari – but the memory of *Star Wars*® that will always stay with you, beyond trivia, anecdotes or fictional moments, is your first experience of *Star Wars*. That first time this immense, thrilling galaxy was exposed to the limitless imagination of your younger selves, hinting at a universe of unprecedented scale. For many, *Star Wars* was a wake-up call, so imagine how that first contact with this universe felt for the people who actually made the films, and what entered their mind when they first became aware of George Lucas' mighty vision.

"When I first read the script, it was like, 'This is the most amazing thing I've ever read. It's like *The Wizard Of Oz* mixed with a Western, and it's a science fiction film, and there's no way it'll ever get finished on time!'", explains Dennis Muren, who worked on the visual effects for the original trilogy, and has subsequently contributed to the prequel trilogy, along with many great movies from the past 33 years. "That was really it. We thought it couldn't be done."

"It was different. George had never made a big picture like *Star Wars*, nor had Gary [Kurtz, producer]", Robert Watts, production supervisor on *A New Hope*, associate producer on *The Empire Strikes Back* and co-producer on *Return Of The Jedi* tells us. "George had a vision, he was quite lonely there because he was shooting in England, and there were the odd difficulties on it, one of them being that 20th Century Fox didn't believe in the project, and I think that was difficult for George. I always thought the film would be a hit because it was very different from the normal science fiction films, you know, the space crafts leaked oil, which you don't normally see, hence the Millennium Falcon's inability to make the leap to lightspeed and things like that. Nobody had done anything like that before."

We've all heard the stories of *Star Wars*' turbulent production leading up to its 1977 release – reports of Lucas sinking his own money into the film, his health being affected, and the director's only source of support at Fox coming from Alan Ladd Jr. Yet Watts says



Few could have predicted the success of *Star Wars*.

"I NEVER HAD MUCH TO SAY TO GEORGE, BECAUSE HE KEPT HIMSELF VERY ALOOF. HE WAS A VERY, VERY QUIET INDIVIDUAL"
DAVID PROWSE ON WORKING WITH GEORGE LUCAS

this wasn't the only struggle facing the young director. "It was very hard for George – he wasn't at home, he was in England, and he liked the British crew – except for one person". Watts doesn't disclose the name, but says that this person 'lived to regret it'. "Now we all got on with it, it was difficult because we had a small budget and a very short shooting schedule. By the time I came on the film, George was paying for us because Fox had still not greenlighted the film. They didn't do that until January."

Watts continues. "With the dates that we were working with, all our particulars – the weather in Tunisia dictated a certain time to shoot, and of course there was a release date before we even started shooting – so there was no margin for error. We got on, we did it, and we only went a tiny bit

over budget. And once we'd finished shooting, George had said, 'If it's a hit, I want to make three'. So we packed up some of the sets, in particular the interiors of the Millennium Falcon, and put that on the back lot of Elstree Studios, and locked them up wondering if we'd send somebody back to junk them, or whether they'd be taken out again."

Of course, the sets came out again after the success of the film, later to be subtitled *Episode IV: A New Hope*. Watts was halfway around the world filming something else, and had no idea that *Star Wars* would take over 1977. "The only way I found out was when I bought *Time* and *Newsweek*, and I suddenly thought, 'Oh my god!', because they had several colour pictures of the film in *Time* magazine. When I got back, a pal rang me and said, 'Robert, that film you worked on has come out', and I just went 'Woooah!' It opened, and as a result we came back to make the other two."

Star Wars tapped into filmgoers' sense of adventure in a way they'd never experienced, recapturing the spirit of the Thirties *Flash Gordon* serials, yet bringing with it an utterly refreshing array of iconic characters and brilliant special effects. From Luke staring into the suns of Tatooine, to the destruction of the Death Star at Yavin, there's simply no way to measure the impact it had on the collective minds of its audience; you've seen it, you just understand it.

Muren explains the greatest challenge that faced him. "From a special effects standpoint, it was getting all the equipment together and learning how to get the shots that George wanted, where we were panning the camera around watching the spaceships fighting. We had the camera locked in frames like we were filming documentary footage because the technology had never been put together before. The computer was directing the moves for the camera along the models, and we had to learn how to get movement on the screen. It took months to get it together, and the final shots are more successful than the earlier ones, as far as the motions of the ships go. It was an incredible set-up, [Special Photographic Effects Supervisor] John Dykstra was one of the only people who said we could do it."

Robert Watts also worked closely with Stanley Kubrick on *2001: A Space Odyssey*. We asked him whether being part of that iconic sci-fi picture informed *Star Wars* at all. "I want to say no, but I'll say yes and no", he explains. "*2001* and *Star Wars* are two completely different entities. Stanley Kubrick required 100 per cent accuracy. In fact, the first photographs of the dark side of the moon came back while we were shooting, and as we were building a moon model, we were able to build the dark side of it – it was the first one ever ➤



THE FIRST CAST AND CREW SCREENING OF EMPIRE

"I remember thinking, 'that was bloody good. That really was bloody good!' to myself, then went home. I remember my wife saying, 'what did it come out like?' And I said, 'well, I don't want to hype things up, but I think it's going to be a good film.'"
Jeremy Bulloch



THE BEHIND-THE-SCENES ATMOSPHERE

"It was a really good time, and everybody remembers it really fondly compared to today, and I've got a lot of people in my studio who bemoan the fact that they're not a part of this legacy that we shot and put in this movie, because everything's in a little box now. It was very collaborative, and everybody had a really good time together."
Phil Tippett





The saga would make Harrison Ford into an icon.



Even minor characters like Boba Fett have evolved with the saga's reputation.

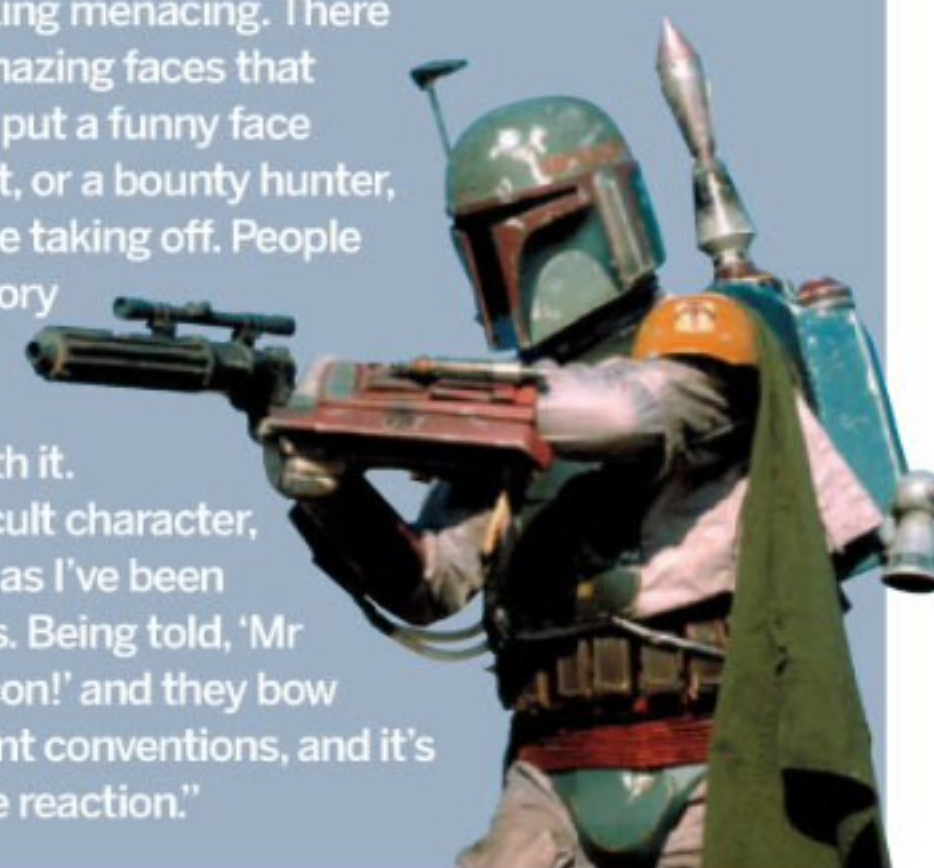
BEING THE BOUNTY HUNTER

Actor Jeremy Bulloch recalls what he was first told about Boba Fett



With a character that has as rich a backstory as Boba Fett, *Star Wars*' number one badass bounty hunter, you'd assume the man inside the armour, Jeremy Bulloch, would have been clued up on this soon-to-be-iconic figure. "Not a great deal", he says, explaining what he was told on-set. "They just said it was a character, and it seemed to me he was peripheral, standing in the background looking menacing. There were so many other amazing faces that actors would go in and put a funny face on, like half an elephant, or a bounty hunter, and it just seemed to be taking off. People were listening to the story of Boba Fett, how he answers Darth Vader back and gets away with it.

He became quite a cult character, which made me laugh, as I've been acting for 50-odd years. Being told, 'Mr Bulloch, you're a cult icon!' and they bow down. You go to different conventions, and it's quite extraordinary, the reaction."





FEATURE

Star Wars

➤ built to show the whole of the moon as it is. And do you know what? We never used it. Stanley was a stickler for authenticity; we had to deal with weightlessness, airlocks, everything. So in a sense it was pure science fiction, except when you get to the end and it gets a bit more esoteric", he laughs, "while I think *Star Wars* is more science fantasy. Nobody in *Star Wars* has an airlock, and as for weightless conditions... we were shooting a movie in a space setting, and disregarding all the laws of being in outer space, while with Stanley it had been the other way around."

Garrick Hagon, who played Luke's moustachioed pal Biggs, has nothing but praise for Mark Hamill's work on the film as young Skywalker. His performance is perhaps being something we fail address that often, as we spend so long fawning over Han Solo's broadly cool veneer. "He was a real pro, and his attitude was extremely professional, an extremely quick worker, and also good with the company, you know", Hagon says of the character that we, the audience, identify closest with in the movies. "For such a young actor, to make everybody feel a part of the team... he did very well. To work with somebody as eminent as Alec Guinness and treat him the way you'd treat a major star like that, and also to be as close as he was, and to be as friendly as he was with all of us, he did good to be at that central point in the company. It's always nice when the lead character is able to cope with it and make everybody feel a part of the team. He was pretty young to be doing that." Biggs' role is an oft-discussed curio for *Star Wars* fans. Hagon recalls his own casting. "As to why I got it, I had a good interview, and I had a good track record in terms of my earlier work over here, and George apparently marked us all on a score of one to ten, and I had a high enough mark to get Biggs."

Overnight, Hamill and the rest of the cast, including Harrison Ford and Carrie Fisher, became superstars, and Lucas would be afforded the freedom to shape the second instalment as he saw fit. He would hire his former teacher, Irvin Kershner, to helm the second movie, *The Empire Strikes Back*. The most well-known background details of *Empire* are that it ran over-budget, was hit by poor weather conditions, and that its key moment, the revelation of Darth Vader being Luke's father, was kept secret from the cast up until release.

On a day-to-day production level, though, while *A New Hope* posed an unprecedented challenge to the effects team at ILM, Lucas would push Muren and the rest of the crew even further. "The hardest one was *Empire Strikes Back*", he explains. "And that's probably my favourite one, because it was so difficult and it was so far beyond what we'd done on *A New Hope*. It was just... you know, it was pretty amazing that we could get it out on time."

That's not to say the team didn't relish the challenges brought by the sequel's escalating ambition, says visual effects legend Phil Tippett, who worked on stop motion animation for both *Episode IV* and *V*. "We were like kids in a candy shop. It was like, 'Oh wow, this is everything we wanted to do', so the walkers and the Tauntauns were our main big deal, but the probot would be ready, and we'd throw together a set really quickly, and a bunch of us would get together and shoot the shot. 'Okay, we got it, let's move on.'" It's also important to note how Lucas and the team solved effects problems.



Star Wars tapped into the viewers' sense of adventure.



THE MISSING TOSCHE STATION SCENE

"Right at the beginning, after I'd seen the film for the first time and realised that my scene was out, or our scene was out, I think Gary Kurtz was the first person I bumped into outside the foyer of the cinema [laughs]. It wasn't necessarily a happy meeting, but we've become friends since." Garrick Hagon

We ask Tippett if there's anything he wasn't totally happy with. "Everything. You're so focused, you can see how it would be a mistake. George is really good about that, with the walkers or just about anything. If you allowed him, he could find an editorial fix and just cut a scene where it was weak. Because the strength of the idea for the scenes of the walkers was so strong, that turned out good and successful, the Tauntaun was more 'hmmmm'. It was a first stab, because we were inventing something that later worked, but I don't think those shots were as good as the walkers."

Muren agrees that the trials faced by the crew on *Empire* resulted in an extremely rewarding finished product compared to the other films. "That's why *Empire* is the film I'm most proud of, because it was impossible to do it. We moved to northern California from LA, and we had to hire as many locals as we could because only about 12 of us moved up. We had to train the local people how to use the gear, and the shots were so far beyond what we'd done with the first *Star Wars* film, with Hoth and the massive Star Destroyers, and we had to find a way to see how much bigger they were. To show scale in outer space is very difficult, because you can't tell how big anything is, and you have to design shots to show that stuff."



Some of the effects remain outstanding today.

“WE WERE SHOOTING SOME PICK-UP SHOTS, AND GEORGE CAME IN AND SAID, ‘READ THIS, ROBERT, AND TELL ME WHAT YOU THINK.’ IT WAS RAIDERS OF THE LOST ARK”

ROBERT WATTS ON HIS LONG ASSOCIATION WITH LUCASFILM

BEHIND THE BLU-RAY

SciFiNow takes a first look at the wealth of special features on the *The Complete Saga Blu-ray*

With brand new special features promising 'an unprecedented look at a galaxy far, far away,' *The Complete Saga* brings the payload.

Possessing a duo of commentaries per episode (with the big guns, and drawn from archive interviews), it is discs seven to nine that make this package what it is. The *Star Wars* archives, divvied up by episode, are sure to be the first port of call, and carry detail on the effects, props, character creation, production, storyboards, concept art, and much more. Featuring interviews with the cast and crew, they range from the obvious (the Millennium Falcon is sunfish inspired and not a clone of *Space: 1999*) to the more specific (the Rancor began as a man-in-a-suit creation). Throw in to this a host of deleted and alternate scenes, and you have a winning proposition. And then there's a final disc covering the franchise's legacy and impact (five documentaries, including the making of *A New Hope*) as well as exclusive new content, choice cuts being feature-length looks at *Star Wars* spoofs, a tribute to the 501st Legion costume enthusiasts, and a 30 years on retrospective look at *Empire Strikes Back*.

It's a fitting arrival, and with individual trilogy boxsets available for those still trying to excise Episodes I to III from their memory, this is one that is destined to impress.

Star Wars: The Complete Saga Blu-ray is available to buy now, distributed by Twentieth Century Fox Home Entertainment.



Star Wars' characters have become iconic.



THE FATE OF BOBA FETT

"It was one of the most upsetting times, when I discovered I went into the Sarlacc pit. But I've told everyone since then, 'but don't forget, he gets out! He fixed his jetpack and he's gone!'"
Jeremy Bulloch

Star Wars really brought the best out of everyone working with the movie's special effects, and sometimes that meant resorting to methods that were already over 50 years old. "What was really fun is that we used every trick in the book", recalls Tippett. "Then we had John Dykstra, and Richard Edlund had been working the motion control technology, which added a significant amount of impact to the whole repertoire of tricks. We did tricks with glass, mirrors, false perspective, all the stuff that had pretty much been invented back in the Twenties, so there were all these techniques we'd done as kids, and now somebody was paying us to do it."

For the special effects team, however, at least several of the most notable shots came in the trilogy's final instalment, *Return Of The Jedi*. Muren's personal favourite shot came in the third film, directed by Richard Marquand, as it gave him the control to be creative. "I feel really close to the *Jedi* bike sequence", he explains. "I was involved pretty heavily in the shot design on that. There's a lot of sequences worth a look. I designed a lot with [art director] Joe Johnston to get it to read, so I feel very connected to the shot design. I don't like working - and I don't think I will work - when someone just says 'do the shot' and that's it, because usually that person doesn't know what they might be missing from the storyboard art, doesn't understand lightning for example, quite as much, or movement quite as much.

"I always try to give my opinions and move in an opposite direction to make things better, but are not in any way to undermine the movie or overstate it. The first thing I do is come up with ways to improve the shot based on how he might shoot it. Then I present that to him, and he can go forward or modify it. Most good directors are like that, they don't say 'just do this', and walk away." The speeder bike sequence is undoubtedly one of the most thrilling in *Jedi*, and a far cry from the set pieces *Star Wars* fans had seen up until that point.

Confounding expectations was what *Star Wars* had done all along - and the effects still do. "*Star Wars* is a phenomenon. My youngest grandson is eight years old, and he absolutely adores it", Watts tells us.

Harry Potter has surpassed *Star Wars* as the most commercially successful film franchise of all time; the numbers don't lie, but *Star Wars* was the kind of cinematic event we will almost certainly never see again. From speaking to the cast and crew, it's clear they experienced once-in-a-lifetime moments within their careers.

When it comes to *Star Wars*, every link in the chain was significant, and every story contributed to the saga's iconic status. These are films that people recite word-for-word, frame-by-frame, and every last solution behind the scenes mattered. While we watch *Empire* for the umpteenth time, it's incredible to consider that just outside of the frame, where so many exhaustively crafted their best work, there were a thousand different stories unfolding.



Star Wars' legacy was further expanded with the prequel trilogy.



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COMPLETE GUIDE TO...

Star Wars Episode IV

The Complete Guide To Star Wars

Look at the
size of that
thing!

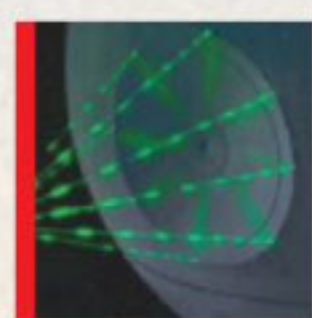


COMPLETE GUIDE

Episode IV: A New Hope

Despite CGI tinkered re-releases and lacklustre prequels, for over 30 years Star Wars has been the watchword for blockbusting, mythic sci-fi spectacle. SciFiNow takes a look back at the movie that defined a generation

WORDS LEE MEDCALF



On a tense February day in 1977, George Lucas screened an unfinished cut of his latest movie entitled *Star Wars*. The lights dimmed, and Lucas, select members of ILM, Steven Spielberg, Brian De Palma and others sat through the movie. A movie that, even with less than three months until release, still lacked key effects shots, replaced with fighter plane footage from *Battle Of Britain* and *The Dam Busters*. As the lights came up at the end of the screening, Lucas asked his friends what they thought. To which De Palma bluntly responded to the question with, "What's all this Force shit? Where's all the blood when they shoot people?"

Initially conceived by George Lucas back in 1968, long before making his first movie, *Star Wars* had a long gestation period. Lucas, inspired by B-movie serials such as *Flash Gordon* and *Tommy Tomorrow*, longed to make an adventure in outer space in that vein. Ironically, in hindsight, Lucas held more anti-corporate, anti-establishment feelings and political views in his youth. It was this worldview that moulded the urge to make a science-fiction action flick into something, comparatively, more cynical and dystopian. The result was Lucas's first foray into science fiction being the critically lauded *THX 1138* in 1971.

American Zoetrope – a studio formed by Francis Ford Coppola and George Lucas – released *THX 1138*. This partnership later made *American Graffiti* in 1973. It was during postproduction of *Graffiti* in 1972 that Coppola drafted Lucas into helping with *Apocalypse Now*. Meanwhile, *Graffiti*'s release was delayed a number of times by Universal Pictures, which saw a heavily invested Lucas sinking into debt, forcing him to make the decision to drop out of *Apocalypse Now*'s production and begin writing what would ultimately become *Star Wars*, hoping to sell the script to a studio to bolster his finances.

Although he had left *Apocalypse Now*, the film had a heavy influence on Lucas's outlook on his space opera. Something that Lucas acknowledges himself. "A lot of my interest in *Apocalypse Now* was carried over to *Star Wars*," he revealed. "I figured I couldn't make that film because it was about the Vietnam War, so I would essentially deal with the same interesting concepts that I was going to use and convert them into space fantasy, so you'd have essentially a large technological empire going after a small group of freedom fighters or human beings."

From this idea, Lucas drafted a two-page treatment entitled *Journal Of The Whills*, and although it bore little relation to the final draft of the movie, it still contained a lot of familiar elements that would appear throughout *Star Wars* and the saga as a whole.

You'd have essentially a large technological empire going after a small group of freedom fighters

THE JEDI HOLOCRON

Moments in Jedi history Before the Battle of Yavin (BBY)

25,000 BBY

The Jedi Order is formed along with the Galactic Republic out of the ashes of two wars, the Force Wars and the Unification Wars. The first Jedi Academy is established on Ossus. (*Darth Bane: Rule Of Two / Star Wars: Shatterpoint*)

24,500 BBY

The first Jedi War known as the First Great Schism occurs between Light and Dark Jedi, lasting 100 years. Dark Jedi are defeated when Awdrysta Pina slew their leader General Xendor. (*The New Essential Chronology*)

10,000 BBY

The Lost City of the Jedi is constructed on Yavin 4 as a secret underground base after a prophecy telling of a Great Sith War. (*Star Wars: The Lost City Of The Jedi*)

7,003-6,900 BBY

The Second Great Schism occurs, some Jedi experiment with their powers to bend others to their will, even attempting to raise the dead. These rogue Jedi come into conflict with the Jedi Order and so begins the Hundred Years War. (*Tales Of The Jedi: The Golden Age Of The Sith*)

6,900 BBY

Exiled rogue Jedi, survivors of the Hundred Years War travel deep into uncharted space, discovering the Sith race. (*Tales Of The Jedi: The Golden Age Of The Sith*)

6,900 BBY

The Sith Empire is formed. The Sith Empire is lead by Marka Ragnos, on the Sith homeworld Korriban. (*Tales Of The Jedi: Golden Age Of The Sith*)

5,000 BBY

The Great Hyperspace War begins when the Dark Jedi, now calling themselves The Sith, return to Republic space, finding their way back by following Hyperspace explorers Gav and Jori Daragon. The Sith are defeated but their leader, Naga Sadow, goes into hiding on Yavin 4. (*Tales Of The Jedi: The Fall Of The Sith Empire*)

4,990 BBY

The dissolution of the First Sith Empire, due to a protracted civil war that proceeded the defeat of The Sith after the Great Hyperspace War. (*Star Wars: Knights Of The Old Republic*)

4,400 BBY

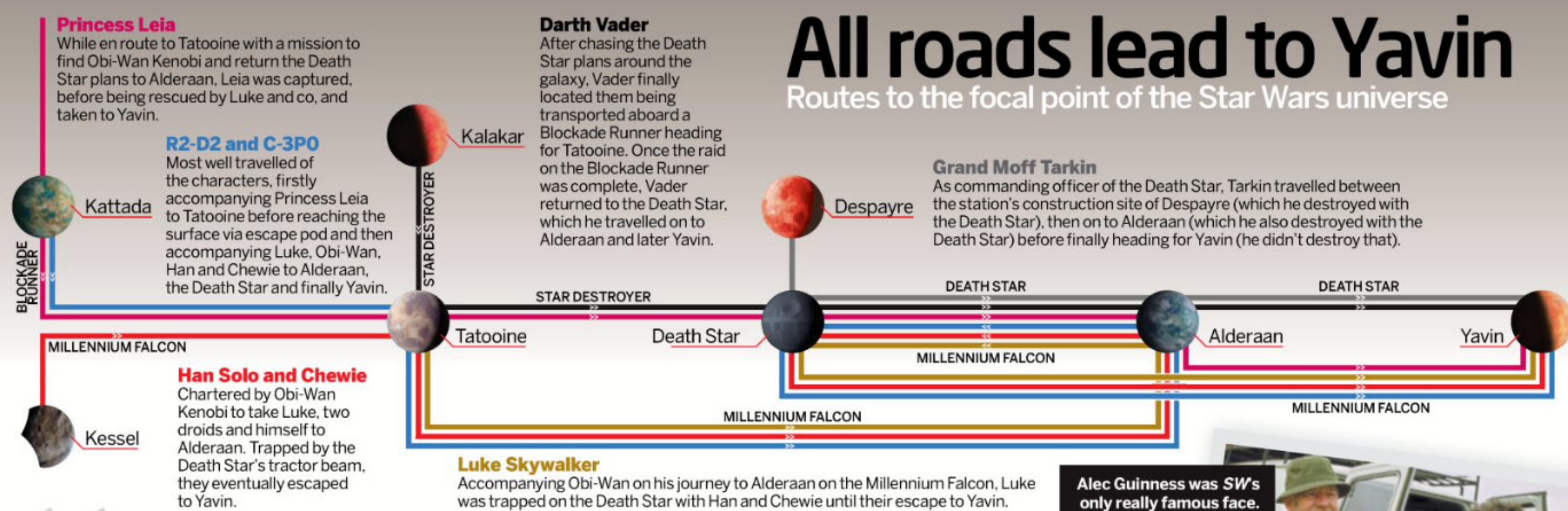
Jedi Knight Freedon Nadd is corrupted by the spirit of Sith leader Naga Sadow, which he encountered on Yavin 4. (*Tales Of The Jedi: Knights Of The Old Republic*)

4,250 BBY

The Third Great Schism occurs – Jedi once again are split on

All roads lead to Yavin

Routes to the focal point of the Star Wars universe



Han Solo was a huge 150-year-old green fish man

Wookies, a Jedi-Bendu called Mace Windy (later changed to Windu), Prince Luke Skywalker and other various recognisable character names and locations all appeared in this treatment.

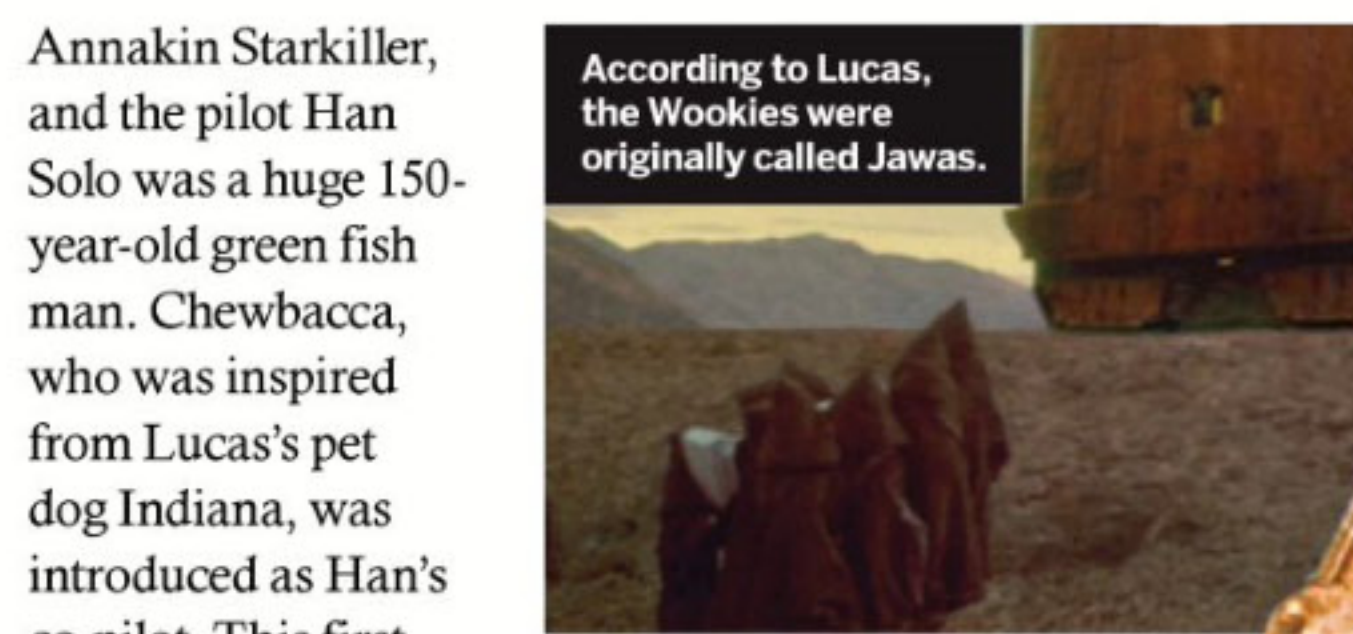
In May 1973, Lucas wrote a new ten-page treatment, titled *The Star Wars*. How he progressed from *Whills* to *Star Wars* is unknown, although key elements of the first *Star Wars* draft were influenced by Lucas's love of the films of Akira Kurosawa. One film in particular, Kurosawa's *The Hidden Fortress*, is acknowledged by Lucas to be the strongest influence on *Star Wars*. *Fortress* tells a tale of a General and Princess on the run during a massive civil war told predominantly from the perspective of two bickering peasants accompanying the General and Princess. It is easy to see *Fortress*'s impact on *Star Wars* with the civil war setting but especially in relation to the development of R2-D2 and C-3PO standing in for the two peasants.

Lucas spent the next few months touting *The Star Wars* to a number of studios who turned him down for various reasons, due mainly to the massive budget of \$3 million that Lucas wanted. However, 20th Century Fox, was willing to invest in another sci-fi movie following the success of *Planet Of The Apes*.

Having secured \$150,000 from Fox and its head, Alan Ladd Jr, to develop the treatment, Lucas completed the first full draft of *Star Wars* a year later. By this point, the story elements and characters moved closer to their final forms. Significant differences remained, however, such as Luke Skywalker being



Lucas based Han Solo on director Francis Ford Coppola.



According to Lucas, the Wookies were originally called Jawas.

Annakin Starkiller, and the pilot Han Solo was a huge 150-year-old green fish man. Chewbacca, who was inspired from Lucas's pet dog Indiana, was introduced as Han's co-pilot. This first draft also included the first appearance of the Sith and Darth Vader, although beyond being a villain, Vader bore little resemblance to the sci-fi icon we now know.

Lucas completed two further drafts introducing various story elements. These included the hero having a Jedi father alive at the start of the second draft. A Jedi friend of the father who trains the hero in lieu of his dead father, the renaming of ➤



Alec Guinness was SW's only really famous face.



Red 5 standing by... We remember the brave pilots of Red Squadron



Red Leader: Garven Dreis
 A pilot during the Clone Wars, Dreis flew alongside Anakin Skywalker. Rejecting the formation of the Empire, Dreis defected to the rebel alliance. Dreis almost destroyed the Death Star before Darth Vader shot him down.



Red 2: Wedge Antilles
 Corellian orphan Wedge joined the rebellion early. With his hate of the Empire fuelled by the loss of a loved one to Imperial forces, Wedge became a rebel pilot. One the survivors of the Battle of Yavin, he later formed the legendary Rogue Squadron.



Red 3: Biggs Darklighter
 Friend of Luke Skywalker, Darklighter joined the Imperial navy, but went to the rebellion after his friends were tortured. While covering Skywalker during his attack run on the Death Star, Vader shot Biggs down.



Red 4: John D Branon
 Very little is actually known about the pilot that answered to Red 4 – who is referred to simply as 'John D' – beyond the fact that he and Lieutenant Naytaan (Red 9) were the first pilots to be shot down at the Battle of Yavin by TIE Fighters.



Red 5: Luke Skywalker
 A farm boy with some piloting skills, Luke joined the rebellion after Imperials murdered his uncle and aunt. The only other survivor of the Battle of Yavin, he managed a very difficult shot and destroyed the Death Star.



Red 6: Lt Jek Porkins
 A trader from Bestine, forced from his homeworld by the Empire (who chose the planet as a military base), Porkins joined the rebellion. During the Battle of Yavin a malfunction caused Porkins to be shot down by a Turbolaser.



Red 7: Elyhek Rue
 A pilot with the rebellion from its inception, Rue flew many campaigns with Griffin Wing squadron, even leading a diversionary attack on Darth Vader's Star Destroyer, Devastator. Brought down by fighter fire, Rue died at the Battle of Yavin.

Star Warriors

The main players in a galaxy far, far away



Luke Skywalker (Mark Hamill)

A young moisture farmer on Tatooine yearning for adventure, Luke Skywalker wants to be a heroic pilot like his father. The discovery of a message from a beautiful princess sets him on a path to becoming a Jedi and hero of the Rebellion against the tyrannical Empire.



Han Solo (Harrison Ford)

A cocky smuggler with a price on his head, Han Solo is hired by Obi-Wan Kenobi to take his group to Alderaan on his ship, the Millennium Falcon. However, a chance encounter with the Death Star results in Solo becoming embroiled in a rescue of Princess Leia and later the Rebellion.



Princess Leia Organa (Carrie Fisher)

Senator for Alderaan and spy for the Rebellion, Princess Leia is trying to return the stolen plans of the Empire's Death Star, when Darth Vader captures her. Head strong and resourceful, she escapes to Yavin with the help of Han and Luke.



Obi-Wan Kenobi (Alec Guinness)

The last of the Jedi, hiding on Tatooine, Kenobi is entrusted with getting the stolen Death Star plans to the Rebellion on Alderaan. Kenobi brings Luke Skywalker with him and sets him on the path to becoming a Jedi, before falling in a duel with Darth Vader.



Chewbacca (Peter Mayhew)

Fierce and loyal, Chewbacca is the first mate on board the Millennium Falcon. Hired along with Solo to transport Obi-Wan and Luke to Alderaan, Chewie is a key component in the plan to rescue the princess from the Death Star's detention block.



C-3PO (Anthony Daniels)

A golden protocol droid, fluent in over 6 million languages, C-3PO is a fussy, prim sidekick to R2-D2. Initially assigned to Princess Leia's ship returning the Death Star plans to the Rebellion, 3PO accompanies his friend R2-D2 in a quest to find Obi-Wan on Tatooine.



R2-D2 (Kenny Baker)

A resourceful little droid entrusted with the Death Star plans when Vader boards Princess Leia's ship. R2-D2 seeks out Obi-Wan Kenobi to deliver the plans and a message from the princess. Playing a vital role in the rescue of Princess Leia and at the Battle of Yavin.



Darth Vader (Dave Prowse / James Earl Jones)

Ex-pupil of Obi-Wan Kenobi, Vader is "more machine now than man" who destroyed the Jedi. The Emperor's apprentice and powerful with the Dark Side, Vader defeats Kenobi in a lightsaber duel and is the only Imperial survivor of the Battle of Yavin.



Grand Moff Tarkin (Peter Cushing)

Commanding officer of the Death Star, Tarkin is a cruel man and believes in ruling through fear. Yet his over-confidence in the power of the Death Star is his undoing when the rebels destroy the station at the Battle of Yavin, killing him in the process.

ideological differences on the use of their power. The rogue Jedi (not referring to themselves as Sith) are once again exiled but discover a device called The Cosmic Turbine, which destroys both them and the entire Vultur system. (*The New Essential Chronology*)

4,019 BBY

Four Jedi Masters establish the Jedi Temple over a Force nexus on Coruscant. (*Star Wars: Knights Of The Old Republic 9 – Flashpoint Interlude: Homecoming*)

4,015 BBY

The Old Sith Wars begin; a sprawling collection of smaller conflicts that combined in close proximity nearly rip the galaxy apart. (*Tales Of The Jedi: Dark Lords Of The Sith*)

4,000 BBY

The Great Sith War (one of the largest conflicts of the Old Sith Wars) begins, as fallen Jedi Exar Kun and Ulic Qel-Droma raise an army of Sith and lay siege upon the Republic for four years. (*Tales Of The Jedi: The Sith War*)

3,996 BBY

Ulic Qel-Droma turns away from the Dark Side and defeats Exar Kun on Yavin 4, ending The Great Sith War. (*Tales Of The Jedi: The Sith War*)

3,963 BBY

The Mandalorian War begins and the Mandalorians stage a massive invasion of Republic space. (*Star Wars: Knights Of The Old Republic*)

3,960 BBY

The Mandalorian War ends with the defeat of Mandalore The Ultimate by Jedi Knights Revan and Malak on the planet Malachor V. Revan and Malak leave the republic, taking a third of the forces with them. (*Star Wars: Knights Of The Old Republic*)

3,959 BBY

The Jedi Civil War begins as Revan and Malak return, declaring themselves Sith. They begin an assault on the republic, including the bombing of Telos IV. (*Star Wars: Knights Of The Old Republic*)

3,957 BBY

Revan is defeated on board his flagship by a treacherous Malak. Bastila Shan recovers Revan. The Jedi strip Revan of his memories using the Force to create new memories for him. (*Star Wars: Knights Of The Old Republic*)

3,956 BBY

A mind-wiped Revan is sent out with Bastila Shan to locate the Star Forge, a powerful super weapon. Revan discovers Malak and defeats him in a lightsaber duel. The republic fleet destroy the Star Forge. The Jedi Civil War ends. (*Star Wars: Knights Of The Old Republic*)

3,955 BBY

The First Jedi Purge begins. Darth Nihilus, Darth Sion and Darth Traya begin a quest to assassinate Jedi. (*Star Wars: Knights Of The Old Republic II*)



Red 8: Bren Quersey

Before the Empire, Bren Quersey was studying to attend the Raithal Academy and train for a judicial post. When civil war erupted, Bren joined the rebellion, training under Wedge Antilles. Bren fell at the Battle of Yavin, killed by Darth Vader.



Red 9: Lt Naytaan

Prior to the Battle of Yavin, Lt Naytaan led the relief effort of Clak'dor VII. He was famous in Red Squadron for becoming an ace in only two missions. At the Battle of Yavin, Naytaan unfortunately fell first during the initial TIE fighter engagement.



Red 10: Theron Nett

A smuggler from Ord Mantell, Theron Nett became a rebel pilot when galactic civil war became bad for business. During the Battle of Yavin, Nett flew wingman position to Garven Dreis, being shot down by a TIE fighter during Garven Dreis's trench run.



Red 11: Hol Okand

Prior to flying an X-wing at the Battle of Yavin, Okand was an experienced Y-wing pilot for the rebellion, flying a number of missions including an assault on the subjugated Wookiee homeworld Kashyyyk. Okand lost his life at Yavin after being shot down by TIE fighters.



Red 12: Lt Wenton Chan

A young idealistic volunteer for duty in the rebellion, Chan was like many young pilots. Possessed of a raw piloting skill honed from flying T-16s on his homeworld, Corulag, Chan flew at the Battle of Yavin and was killed in ship-to-ship combat.

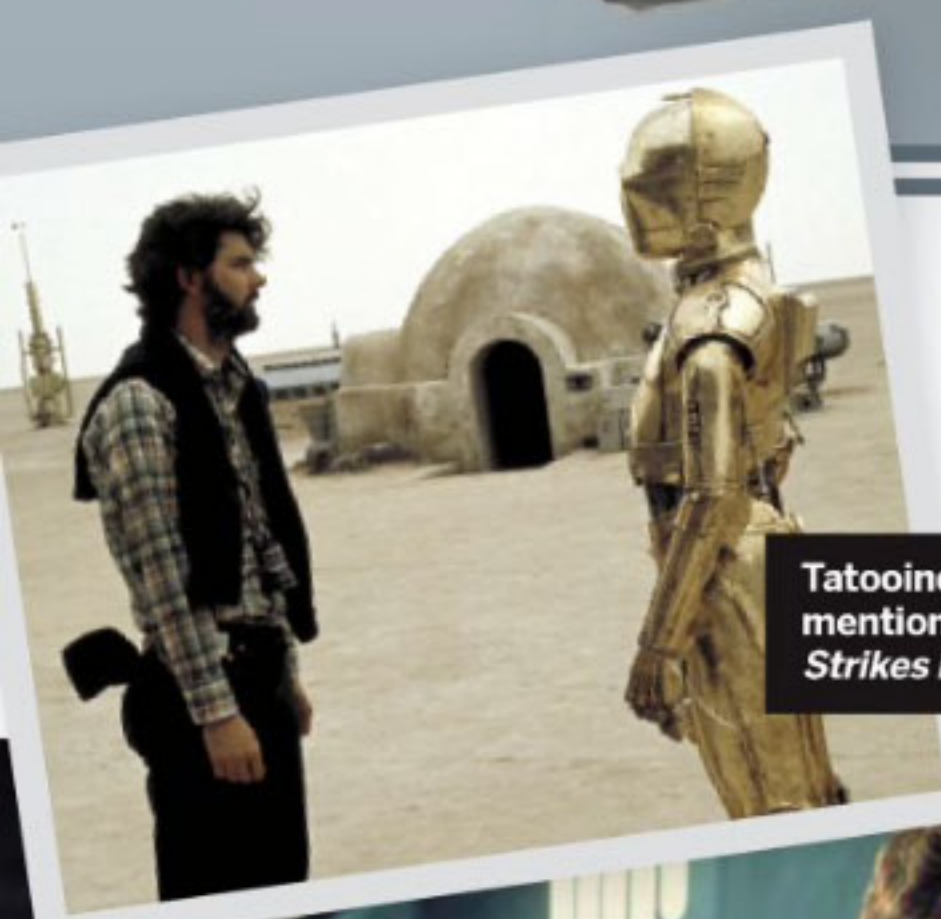
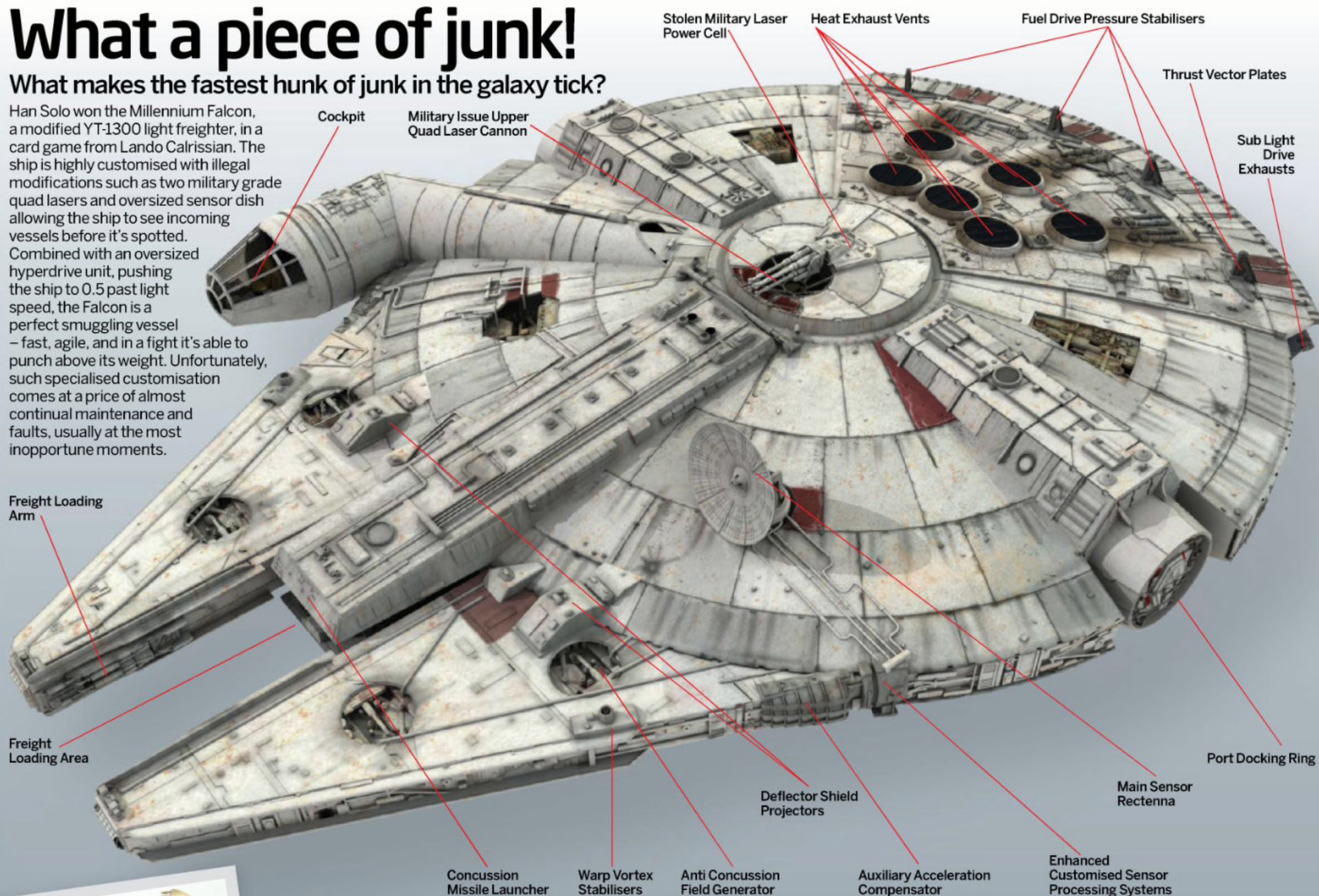


What a piece of junk!

What makes the fastest hunk of junk in the galaxy tick?

Han Solo won the Millennium Falcon, a modified YT-1300 light freighter, in a card game from Lando Calrissian. The ship is highly customised with illegal modifications such as two military grade quad lasers and oversized sensor dish allowing the ship to see incoming vessels before it's spotted. Combined with an oversized hyperdrive unit, pushing the ship to 0.5 past light speed, the Falcon is a perfect smuggling vessel – fast, agile, and in a fight it's able to punch above its weight. Unfortunately, such specialised customisation comes at a price of almost continual maintenance and faults, usually at the most inopportune moments.

© Millennium Falcon Model by Andy Crook. Image by Lee Medcalf.



Tatooine's name was not mentioned until *Empire Strikes Back*.



Episode IV was nominated for a Best Picture Oscar.

Annakin Starkiller to Luke Starkiller, along with the concept of the Dark Side as a ying to the Jedi's yang were all in place by the third draft. Wishing to maintain interest with Fox, Lucas hired artist Ralph McQuarrie to visualise key moments of the script, using his own money. McQuarrie would stay on throughout the film's production, heavily influencing the design and feel of the movie.

Refined from the third draft, a final pre-production shooting script was completed on 1 January 1976 entitled *Star Wars: The Adventures Of Luke Starkiller*. During this time, Lucas managed a coup in his contractual negotiations with Fox, upping the budget of the film to \$8.5 million and famously retaining sole rights to any sequels, unwritten segments of *Star Wars* itself and the merchandise rights. Prior to this, no film had been successfully merchandised, and the Fox executives, who had little faith in the movie, saw the request as foolish and eventually granted them.

As pre-production got underway, Lucas learnt that Fox had disbanded its in-house visual

effects department. This forced him and producer Gary Kurtz to look elsewhere for the talent required for the ambitious script. Ultimately, they founded the now legendary special effects company Industrial Light & Magic, hiring John Dykstra and a warehouse in Van Nuys, California. Dykstra – recommended to Lucas by effects legend Douglas Trumbull, who had collaborated with Dykstra on *Silent Running* – set about assembling a team of art students and engineers. Dykstra and the team immediately began development of new technology, which would form the backbone of all the visual effects and model shots for the film.

With the effects team assembled, Lucas began casting, in a joint session with friend Brian De Palma, who was casting his film *Carrie*, at that time. This meant actors like Mark Hamill, William Katt, Carrie Fisher and Sissy Spacek would audition for roles in both films. Lucas would often prefer younger actors with less experience and chose accordingly, although in a concession to increasing studio pressure and demands for a big-name star, he cast Sir Alec Guinness as Obi-Wan Kenobi.

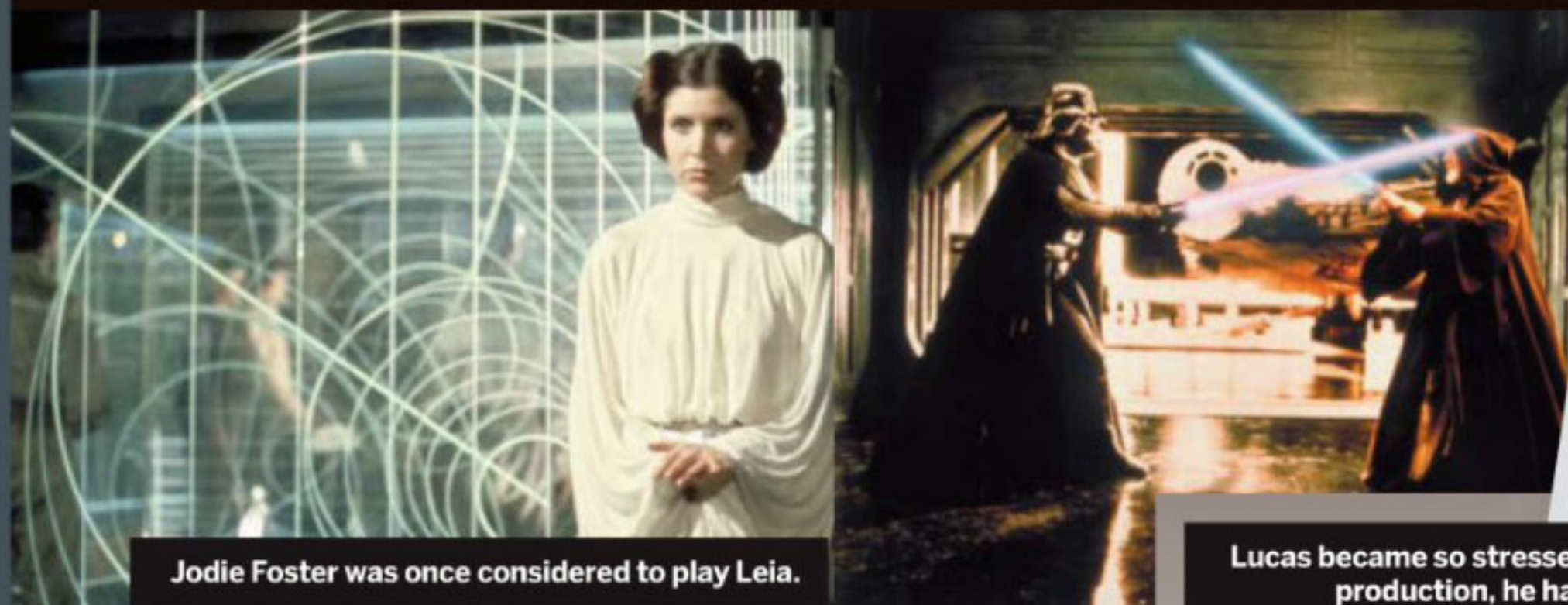
Harrison Ford won his iconic role as rogue Han Solo purely by chance. Ford had been a carpenter working on Lucas's house during production of *American Graffiti*; Lucas liked the young man so much that he gave him a role in that film. For *Star Wars*, Ford was drafted in by Lucas to read response lines to the auditioning actors, and did so as a favour. During these auditions, Lucas was impressed by Ford's reading of the script and cast him as Solo, beating the likes of Kurt Russell, Nick Nolte, Christopher

Lucas labelled the first cut of the film a “complete disaster” and abandoned it

That's no moon!

A brief history of the Empire's technological terror

It took 20 years to build, and thanks to a bunch of kids, ten minutes to destroy. Engineer Raith Sienar originally devised the Death Star, the Empire's most powerful planet-destroying super weapon, as an "Expeditionary Battle Planetoid". It was adapted and upgraded by the Geonosians along with Sienar's friend Captain Wilhuff Tarkin. The design incorporated a prototype planet-destroying super laser, later presented to the Emperor as a key component of the "Tarkin Doctrine", an ideal that the Empire could "Rule through fear instead of through idealistic government agencies". Tarkin oversaw construction, which began during the great Jedi purge, and would go on to command the station until its destruction at Yavin. Enslaved Wookies and prison inmates detained on the planet of Despayre built the 160-kilometre diameter station; the planet would later be the first victim of the super weapon, during a test firing to celebrate its completion. The station was not only a weapon but also a staging post, being large enough to house garrisons of troopers, fleets of fighters and even dry dock Star Destroyers. Despite its size, the majority of the station's internal area housed the hypermatter reactor that powered the super laser and the 123 hyperdrive engines that provided the station's propulsion. Effectively a star at the core of the station, the need to expel heat from the reactor via exhaust ports would be the station's undoing. After the station's destruction, rumours of an undelivered two-meter wide drain cover being discovered in a Coruscant warehouse remain unconfirmed.



Jodie Foster was once considered to play Leia.

Walken and Billy Dee Williams, who had all actually auditioned for the role.

On 26 March 1976, filming commenced in Tunisia, which would represent the desert world of Tatooine. It was here the problems began, which would culminate in Lucas retiring from directing for 22 years.

The shoot in Tunisia was fraught with issues, from a freak rainstorm – the first in 50 years – halting the first week of production, stranding equipment trucks in the mud, through to hardware malfunctions with the droids and a minor fire, which damaged a truck, and several droids it was carrying. With poor light delaying filming and issues with Anthony Daniels' ability to work in sweltering conditions, and an accident involving the C-3PO costume, which shattered and cut Daniels' foot, adding to the woes, the film was behind schedule by several weeks before it had even begun. Away from the set, ILM was also behind schedule. "They hadn't done any special effects," Lucas says. "ILM were supposed to have all the plates done for the front projection... but they had only done three of them."

The production issues continued at Elstree Film Studios. Lucas was used to doing everything himself as an independent filmmaker. This brought him into conflict with his cinematographer, who believed that as a director he was overstepping his bounds by giving specific instructions on shot composition, rather than sitting in a chair directing from behind a megaphone. Further conflict occurred between Lucas and the British crew, who regarded the film as a kids' movie and would stick to the union ruling of starting at 9am, breaking for lunch at 12.30 and leaving the set on the dot of 5.30, regardless of what was happening there.

There was also dissent among the actors, with complaints about Lucas's vague directorial style, requesting actors be "faster" and "more intense". This criticism, combined with Lucas continually re-writing the script and its confusing science-fiction terminology, led to the oft-quoted frustrated outburst by Ford of "You can type this shit, George, but you sure can't say it."

Meanwhile ILM was still hopelessly behind schedule, and with operating costs running at around \$30,000 a day, it had managed to blow half the effects budget. This stretched Lucas further, requiring that he regularly fly between California and the UK to rein in ILM's apparent indulgent chaos while continuing to direct the film at Elstree. Fox Studios began to add

Lucas became so stressed at the chaotic production, he had a heart scare.



Star Wars ran so far behind schedule the release date slipped.

further pressure, concerned with spiralling costs and slipping deadlines; it pushed to take control of the production, while Alan Ladd Jr fought the Fox Board of Directors tooth and nail to keep *Star Wars* alive.

It became too much for Lucas. After a heart scare, later diagnosed as hypertension and exhaustion, he was ordered to reduce his stress levels. Yet problems continued to beset the production: Mark Hamill, injured in a car crash where he fractured his nose and left cheekbone, made pick-ups and re-shoots impossible without the use of a body double. The scheduled release date of Christmas 1976 slipped to summer 1977 due to ILM continuing to overrun, with a year of effects work still uncompleted. Meanwhile, Lucas labelled the first cut of the film a "complete disaster" and abandoned it.

He decided to fire the editor and hired two other editors to cut the film into shape, with the assistance of his wife, Marcia, who was already editing *New York, New York* for Martin Scorsese. The result was the same cut that De Palma eviscerated on that February day in 1977. Luckily for Lucas, not everyone shared De Palma's cynicism. Screening the film for Fox execs, Lucas was presented with an ecstatic Alan Ladd and another Fox exec who exclaimed, "This is the greatest film I've ever seen!"

Encouragement from the Fox suits, despite the budget overrunning by \$3 million, gave Lucas and the crew new impetus and the film was quickly finished without any further major production issues. So on 25 May 1977 at Mann's Chinese Theatre, for the first time publicly, the words "A long time ago in a galaxy far, far away" appeared on screen and science-fiction cinema would never be the same again. ☺

STAR WARS EPISODE IV

Complete Guide

3,951 BBY

An unknown exiled Jedi, previously working with Revan and Malak during the Mandalorian Wars, defeats Darth Nihilus, Darth Sion and Darth Traya, ending the First Jedi Purge. (*Star Wars: Knights Of The Old Republic II*)

2,000 BBY

The Fourth Great Schism. Jedi Master Phanius fell to the Dark Side and absconded with a Jedi Holocron to establish a new Sith Empire, beginning a new Sith War. (*The New Essential Chronology*)

2,000 BBY – 1,000 BBY

The New Sith War was a galaxy-spanning conflict between the Sith. The Sith are eventually defeated and all but destroyed in the Ruusan system by the Jedi. (*Darth Bane: Path Of Destruction*)

1,000 BBY

Darth Bane, the only survivor of the New Sith War, starts a new Sith order involving a single Master and an Apprentice known as the Rule of Two. (*Darth Bane: Rule Of Two*)

32BBY

The Blockade of Naboo by the trade federation, leads to a destabilisation of the area, and the appointment of Palpatine to the post of Grand Chancellor of the Republic. (*Star Wars Episode I: The Phantom Menace*)

24 BBY

Jedi Exile Count Dooku appears on Raxus Prime and sows the seeds of the separatist movement, claiming the Republic has become corrupt. (*Star Wars: Labyrinth Of Evil*)

22 BBY

An assassination attempt by Separatists on Senator Amidala is the catalyst for the formation of a Republic Clone Army, used against the Separatists on Geonosis. (*Star Wars Episode II: Attack Of The Clones*)

22-19 BBY

The Clone Wars – a galaxy-wide conflict between the Jedi-led Clone Armies of the Republic and the Separatists. (*Star Wars Episode III: Revenge Of The Sith*)

19 BBY

The end of The Clone Wars and the beginning of the Great Jedi Purge. Palpatine corrupts Anakin Skywalker to the Dark Side and begins the extermination of the Jedi and a formation of the Galactic Empire. (*Star Wars Episode III: Revenge Of The Sith*)

19 BBY

Anakin Skywalker's children are born and taken by Yoda and Obi-Wan into hiding. (*Star Wars Episode III: Revenge Of The Sith*)

1 BBY

The final Jedi, An'ya Kuro, falls at the hand of Darth Vader on the planet Cophrigin 5, and the Great Jedi Purge ends. (*Star Wars: Extinction*)

0 BBY

Luke Skywalker meets Obi-Wan Kenobi and starts on his path towards becoming a new Jedi Knight. (*A New Hope*)



SCI-FI ICON

THE EMPIRE

AN EVIL FORCE THAT HAS ITS ROOTS IN BOTH HISTORY AND FICTION, THE GALACTIC EMPIRE IS THE ULTIMATE SCI-FI ENEMY, WITH COOL SPACESHIPS, A CLONE ARMY AND BRITISH ACCENTS COUNTED AS PART OF ITS NEATLY IMPERIAL GOVERNMENT. WE EXPLORE THE BACKGROUND OF STAR WARS' MAIN ANTAGONISTS...

WORDS SAMUEL ROBERTS

The Empire is basically the intergalactic Nazi dictatorship. That's the obvious touchstone for the primary antagonists of *Star Wars* Episodes IV-VI (also, to some extent, Episode III) and it's definitely a viable comparison for a force that is presented to audiences as being unambiguously evil.

From the echo of the TIE Fighters to the uniforms of high-ranking generals, this is meant to be a classically dark autocracy, ruthless within its own ranks and partial to committing acts of genocide. Historically, the influences just seem blatant.

Yet there's a certain pop culture layer to some of the other details of the Empire, particularly the theatricality of it all, which undoubtedly mines the same pulpy fiction that George Lucas uncovered when constructing the rest of the *Star Wars* saga. On the surface, the Empire seems inspired by the forces of Mongo from *Flash Gordon*, which is superficially similar to *Star Wars* in its portrayal, primarily that same paradigm of rebels battling an imperial force.

In the movies, the immediate difference to note between the Rebel Alliance and the Empire is their colour palettes – a deliberate choice on George

Lucas's part to subconsciously inform his audience of their malevolence. "I use colour a lot in my films, I'm very conscious of the design of my films," he told Bill Moyers in 1999. "The Death Star, the Empire has been painted black, white or grey, but it's colourless. For the Emperor, I put in a splash of red. Red is an aggressive colour."

There's this uniformity to the appearance of the Empire – unlike the Rebels, garbed in a wider range of harsher colours like orange, green and blue, all Imperial Stormtroopers wear white and all the pilots wear black. Of course, we'd later learn that this

had more to do with the homogenous nature of the Clone Army than anything (with the ground troops, anyway), but upon the first viewing of *A New Hope*, they relayed this notion of a faceless, prejudiced threat; that thousands could stand in the way of the rebels wearing this identical, scary mask.

In fictional terms, the portrayal of the Empire is very similar to how the Nazis were portrayed in cinema during and following World War II, notably in films such as *Casablanca* and *The Guns Of Navarone*, forming a threatening backdrop to the events within these pictures. The Nazis in Lucas and Spielberg's *Indiana Jones* are used in an identical fashion throughout the series – they are depicted as an absolutely evil force, and you have to wonder if Spielberg referred back to Lucas's portrayal of the Empire as a touchstone. After all, both *Star Wars* and *Indiana Jones* were made in the image of pulpy Thirties serials like Buster Crabbe's *Flash Gordon*, and naturally they share the same black-and-white portrayals of morality. Yet, in terms of historical inspiration for the Empire, the filmmaker was hit by something closer to home for his generation.

Lucas likened the Empire's dominance of the galaxy to America's morally questionable political shifts behind the scenes of the Vietnam War, a comparison that appears even stronger when you consider the director's friendships with screenwriter John Milius and

"GEORGE LUCAS LIKENED THE EMPIRE'S DOMINANCE OF THE GALAXY TO THE VIETNAM WAR"

director Francis Ford Coppola, who together created the extraordinary *Apocalypse Now*. Lucas drew on this comparison directly at Skywalker Ranch in 2005 upon the release of *Revenge Of The Sith*, as reported by the *Chicago Tribune*. "[*Star Wars*] was really about the Vietnam War, and that was the period where Nixon was trying to run for a [second] term, which got me to thinking historically about how democracies get turned into dictatorships? Because the democracies aren't overthrown; they're given away." Adding more fuel to this analogy, Rick McCallum described Lucas's point of inspiration as such to a Seattle radio station: "George is a product of Vietnam, not a product of Bush."

In the grand scope of *Star Wars* mythology, though, the strongest through line between history and the Rebels vs the Empire is undoubtedly Germany in the first half of the 20th Century. The Weimar Republic, already under siege from corruption, economic instability and extremism, was destroyed by Adolf Hitler and the Nazi party between the years of 1933 and 1934, replaced by a ruling dictatorship. It's an obvious but relevant contrast; World War II is also arguably the last time where we could apply those now morally and politically outdated terms of good and evil on the subject of war.

Perhaps, if you draw that comparison further, there are discernible similarities between Order 66 and ➤

A QUESTION OF RANK

The confused strata of the Imperial army



What's the sign of a successful Imperial officer, other than wicked sideburns and a tendency for genocide? The coloured squares worn by Imperial officers on their uniforms come in three different varieties: red, blue and gold. The problem is

there's no consistency that explains what all of them are supposed to represent. General Veers only carries red and blue squares, while Chief Manager Bast, the chap who asks Grand Moff Tarkin if he wants to abandon the Death Star minutes before its destruction, has four gold badges and two red. The

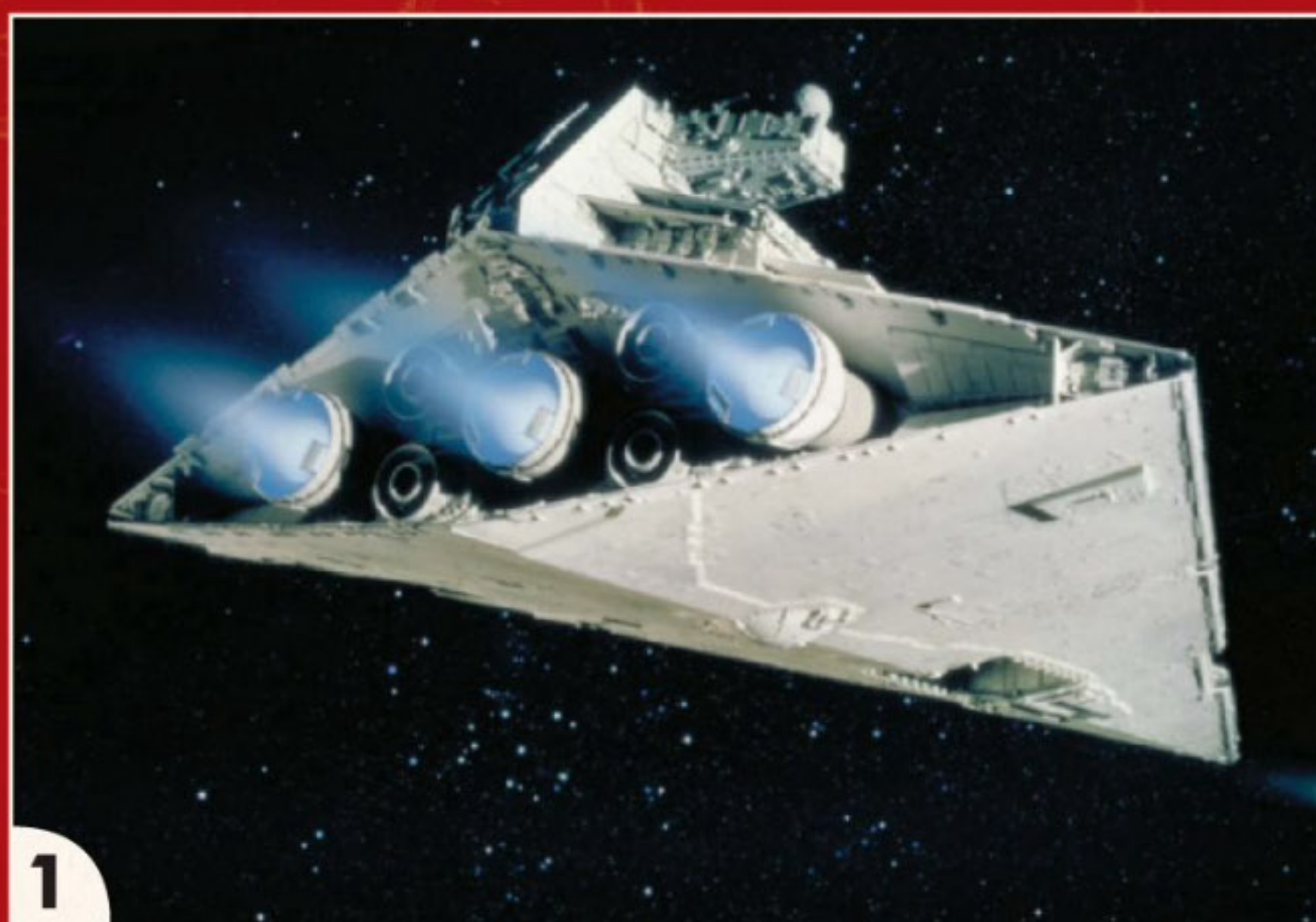
pattern seems to be based on having the most badges – hence why Tarkin and Captain Piett have the most; it's just not clear what the colours actually stand for. This might just have to be filed as another example of a *Star Wars* universe feature that the fans have spent far more time analysing than the actual filmmakers, then.



The TIE Fighters: a symbol of tyranny and brute force in the *Star Wars* galaxy.

IMPERIAL ARMADA

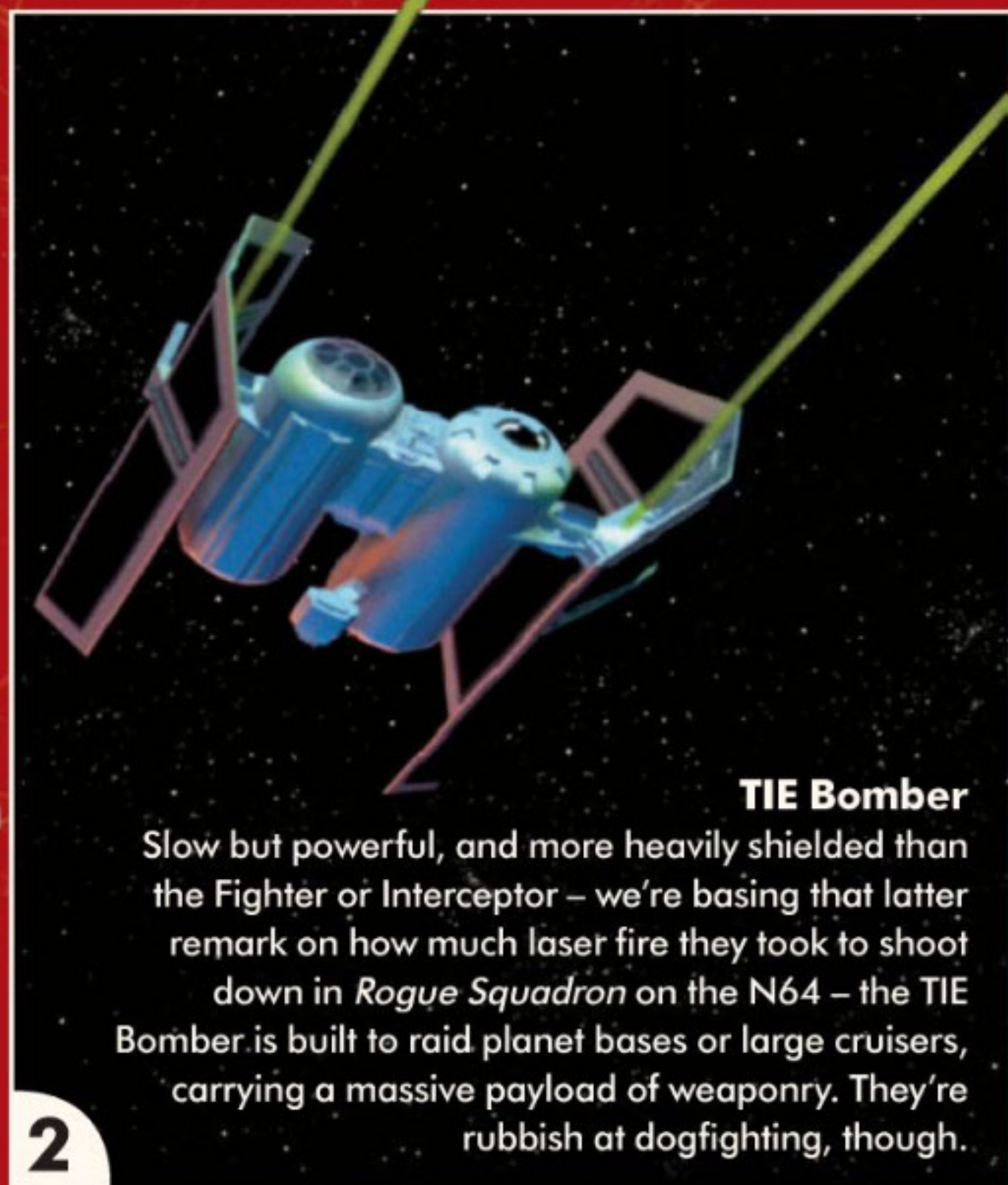
THE FLEET OF THE GALACTIC EMPIRE AND WHAT THEY WERE BUILT FOR...



1

Star Destroyer ▲

Star Destroyers received their name for their ability to crush star systems. A mixture between assault vessel, craft carrier and troop transport, the ones seen most frequently in the *Star Wars* saga are Imperial class and are 1,600 metres in length.



2

TIE Bomber

Slow but powerful, and more heavily shielded than the Fighter or Interceptor – we’re basing that latter remark on how much laser fire they took to shoot down in *Rogue Squadron* on the N64 – the TIE Bomber is built to raid planet bases or large cruisers, carrying a massive payload of weaponry. They’re rubbish at dogfighting, though.



3

Lambda-class Imperial Shuttle ▲

Primarily for emissaries and other important Empire people – everyone else has to pile onto the bigger, blockier versions of this craft, seen on Tatooine and presumably like the public transport of Imperial craft.



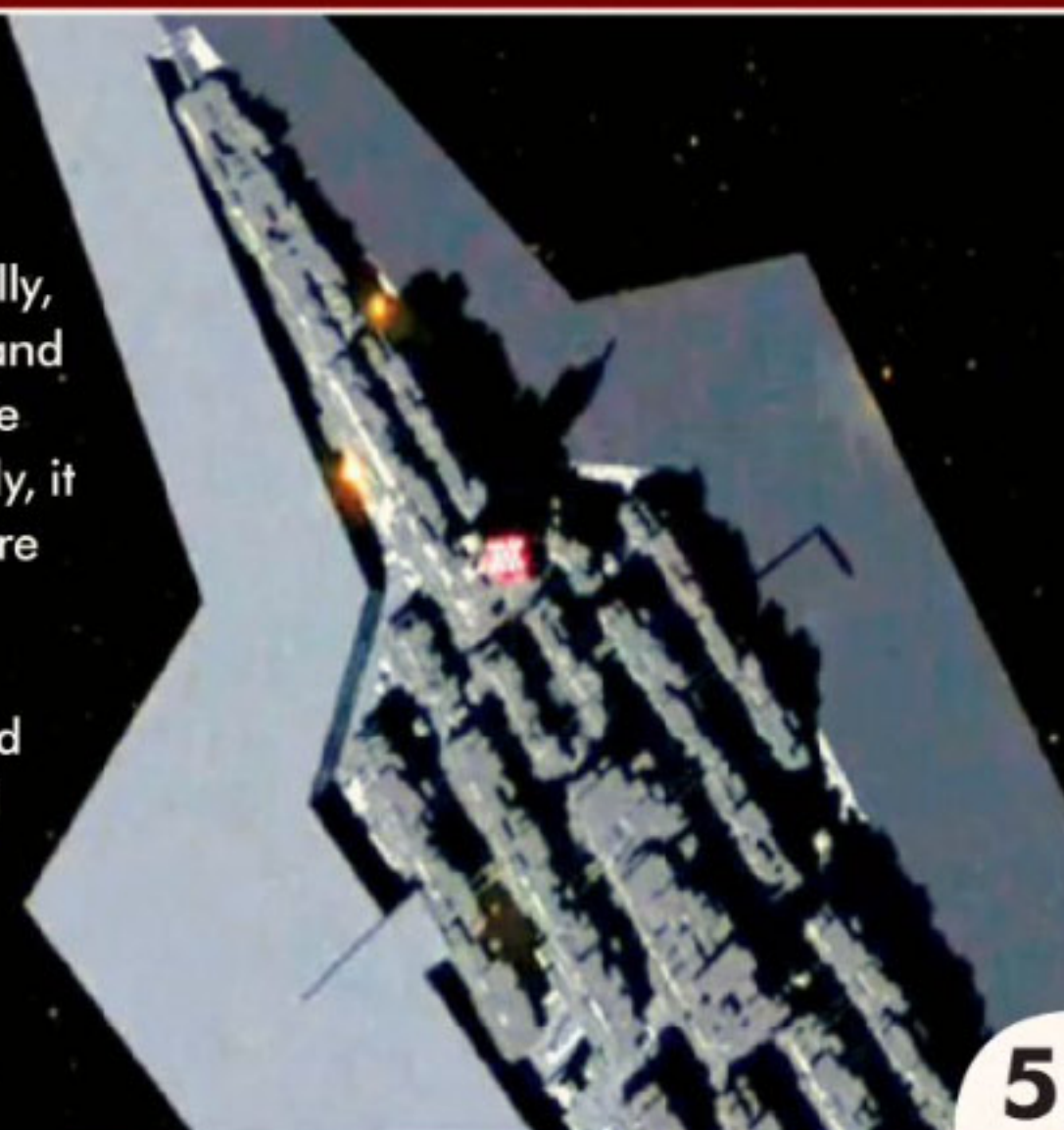
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Darth Vader's TIE Fighter ▲

Also known as an Advanced TIE Fighter, this model has similar solar panels to the TIE Bomber, which were designed to extract more energy and make the fighters a smaller target in combat.

Super Star Destroyer

A bigger Star Destroyer, basically, used as a command ship in large-scale assaults. Naturally, it houses many more fighters. Vader's own Super Star Destroyer is called the *Executor*, and this particular vessel is five times as long as a Star Destroyer.



5

TIE Interceptor ▶

More manoeuvrable than the X-Wing and almost as fast as the A-Wing – at least according to the manual for old PC game *X-Wing*. The Interceptor is the weapon of choice for veteran pilots. We like the pointy sonar panel wings. This one has the advantage of having four lasers – we played *X-Wing Vs TIE Fighter* just to check.



6

TIE Fighter ▼

The basic model has a flimsy hull, easy-to-target solar plating and no life-support systems. The Empire built it to overwhelm the opposition in large numbers. As you might remember from Obi-Wan's comment in *A New Hope*, the TIE doesn't have the capacity to stray too far from the fleet.



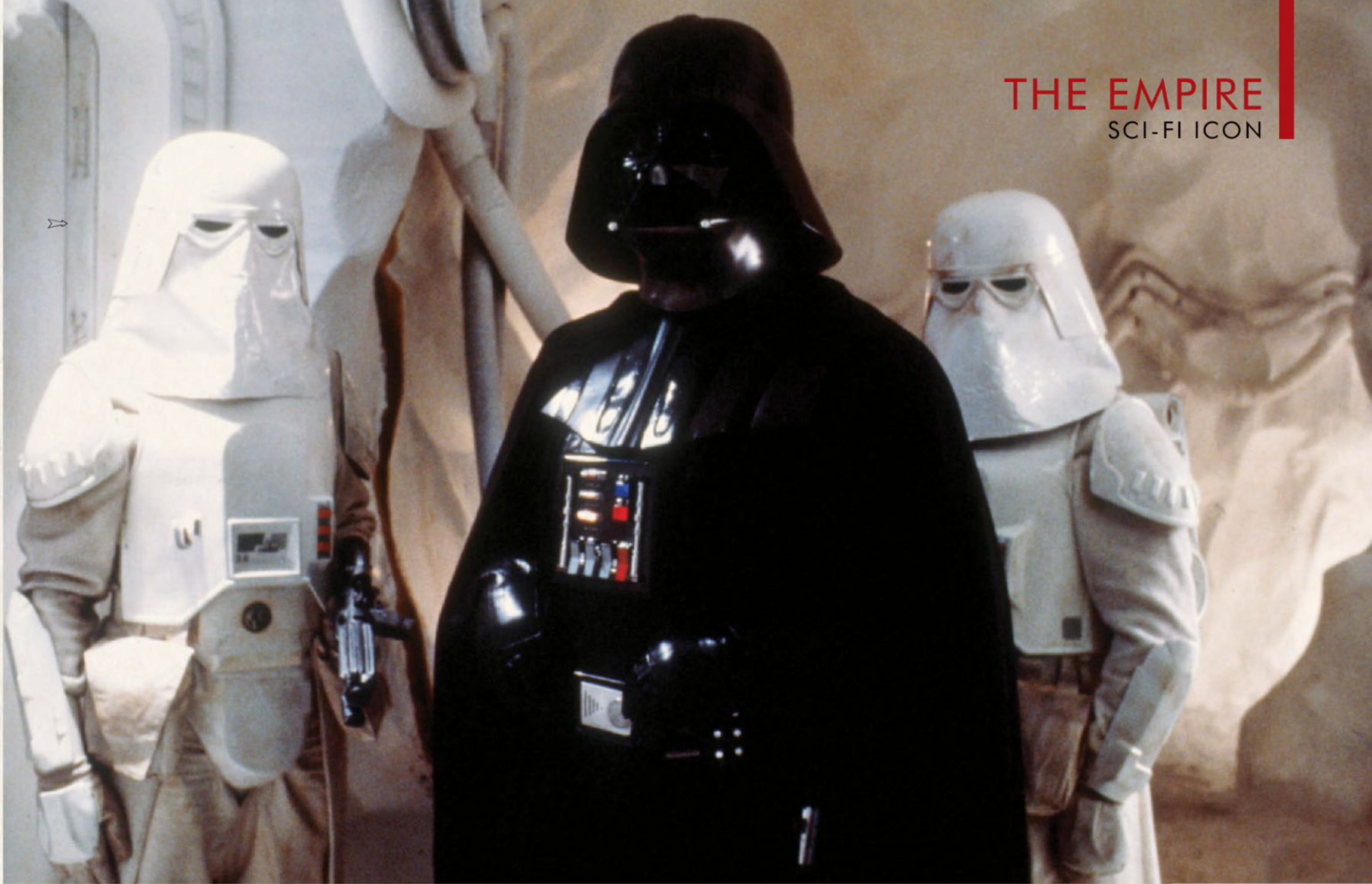
7



8

The Death Star

The most often-asked question about the Death Star is why a) they didn't cover that exhaust port, and b) they built another one with an even more convenient weak point. Could it have hurt to stick at least one wall up? Oh well. It can still destroy planets, we suppose.



The Stormtroopers were directly inspired by the Nazi SS.



The Imperial army: entirely uniform and ruthlessly efficient.

"IT WAS SUPPOSED TO BE A TOOLED ARMY THAT WAS VERY EFFICIENT, IN A SENSE LIKE THE GERMAN ARMY"

RALPH MCQUARRIE

➤ the Night of the Long Knives, in which Hitler murdered the last of his political enemies to secure instant, complete control of the German government. Likewise, the destruction of Alderaan is an act of genocide motivated by hateful intent, simply used to threaten Princess Leia without an ounce of consideration for wiping out a whole race. Even small details like naming Stormtroopers as such draws direct links to the Nazis in terms of the Empire's unified terror.

It's an interesting fusion of subjects, then, to have the theatrical and the historical brought together in such a way, and of course, the peerless excellence of *Star Wars'* production design played a huge role in unsettling audiences when this enemy debuted. The late concept artist Ralph McQuarrie designed the Empire's troops with the German army in mind. "It was supposed to be a tooled army that was very efficient, in a sense like the German army," he told *Star Wars Insider* in 2004. "They can't hit a damn thing with their laser guns, but they're very efficient!"

Darth Vader represents the pinnacle of that design mentality, of course. Taking director Akira Kurosawa's work as inspiration, Lucas wanted to replicate the design of a sinister Japanese samurai. McQuarrie, however, tweaked Vader's outfit to be more in line

with the Stormtroopers, opting for something in the ballpark of a German infantryman's helmet in World War II, combined with the scary gasmask look. McQuarrie crafted objects in the *Star Wars* universe with a sense of practicality, an approach that lends the conflict between the Rebels and the Empire a sense of realism: the Rebels are ragtag and scruffy, while everything from the AT-ATs to the TIE ships are built with this same sterile standardisation. No soldier has a face, and there is no sense of camaraderie in comparison to the Rebel Alliance. There's just dedication to this one, negative cause.

The *Star Wars* movies are hopeful fairy tales, stories of a huge scope that show we can triumph over evil, no matter how steeped in darkness we may find ourselves. The Empire is the one-dimensional monster that we're told are solely the enemy, from their design to their actions, and by triumphing over that George Lucas is sending a positive message to his young viewers that any regime that treats people this way will inevitably be undone – and that we should retain hope in the face of that. ☞

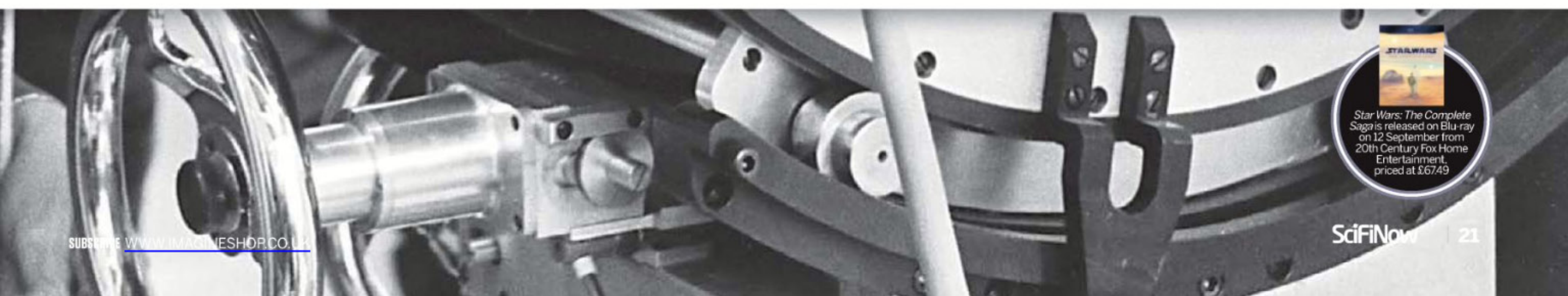


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Let us show you a fresh vision of this incredible universe, and unheard voices telling their side of these timeless stories...



STAR WARS®





STAR WARS

THE BIRTH OF THE MYTH

IN 1977, A MAVERICK YOUNG FILMMAKER CAME OUT OF NOWHERE WITH A NEW FILM THAT WAS BOTH EXCITINGLY FRESH AND COMFORTINGLY FAMILIAR. LIKE A MAD SCIENTIST CRAFTING A PERFECT MONSTER, GEORGE LUCAS BUILT STAR WARS® OUT OF THE BEST OF CINEMA, PULP SCI-FI AND ANCIENT MYTHOLOGY TO CREATE SOMETHING THAT WAS MORE THAN THE SUM OF ITS PARTS. WE DECONSTRUCT THE MASTERPIECE, AND RETRACE THE STEPS OF ITS CREATOR...

WORDS JAMES HOARE

When a film called *Star Wars*®, later rebranded *Star Wars Episode IV: A New Hope* in 1981, opened in a limited run of theatres in May 1977, it's difficult to imagine the impact it would have on audiences used to the bleak, dystopian sci-fi of *Logan's Run* or *Planet Of The Apes*. *Star Wars* looked just as lived-in and worn-out, but felt effortlessly fresh and optimistic, and a tiny bit magical, as if the cast and crew of *The Wizard Of Oz* had pitched up on the set of *2001: A Space Odyssey*. Despite the unconvinced theatre owners who refused to show the film until Fox withheld another picture unless they took it, and Kenner, who were so convinced that it was going to fail that they were woefully understocked in time for the manic action figure gold rush of Christmas 1977, *Star Wars* became an instant success. It doubled the profits of 20th Century Fox, and the film's creator, independent filmmaker George Lucas, began to talk of an sequel, and then a saga of six, maybe nine, perhaps even 12 films. *Star Wars* was suddenly bigger than the screen that held it, and with a lifespan that stretched far beyond the fragile film reel it was printed on.

Like a post-modern pick 'n' mix gospel, Lucas stitched together everything that worked in his favourite films to create a Greatest Hits compilation of popular culture. Citing Joseph Campbell's *The Hero With A Thousand Faces*, a 1949 study of the shared mythology at the heart of all religions and stories, as inspiration, how much Lucas



EARLY INSPIRATIONS

Lucas originally wanted to make a *Flash Gordon* movie, but the rights weren't available. Luke's blaster and utility belt in *A New Hope* are a legacy of this.

took from this is debated by a few critics as something that happened after the success of *Star Wars* became evident, and he wanted to give the saga some academic respectability. Whether he discovered it in 1970 or 1980 is immaterial, as Campbell's work is merely everything that Lucas was already doing written up nice and tidy for pipe-chewers and monocle-polishers.

Key among Lucas' cinematic influences are the things that captivated him as a child. It's not difficult to imagine the young Lucas devouring pulp sci-fi under the sheets with his flashlight, from the comic-books of Jack Kirby (particularly *New Gods*, in which Orion, raised by good, discovers he's the son of the ultimate evil being, Darkseid, and all power comes from the universal Source), to Frank Herbert's *Dune*, and the early space operas of EE 'Doc' Smith, who between the Thirties and Sixties created a world of super-powered warriors, the 'Lensmen', fighting a galaxy-wide conflict between good and evil in a universe of rogues, pirates, battle cruisers and megalomaniacs. Smith's 1937 novel, *Galactic Patrol*, follows one

NOW, SCI-FI WITHOUT SHRIEKING COMBAT AIRCRAFT DOING PHYSICS-DEFYING BARREL-ROLLS IS IMPOSSIBLE TO IMAGINE LIFE WITHOUT

Lensman, Kim Kinnison who jettisons himself in an escape pod with the stolen plans for a floating doomsday weapon, the Grand Base...

Nor is it a stretch to picture Lucas enraptured by the pioneering special effects of 1956's *Forbidden Planet*, or the functional realism of the design in 1968's *2001: A Space Odyssey*, and the Buster Crabbe *Flash Gordon* serials (from where he took the opening 'crawl', the 'episodic' titles even before there was a trilogy in the works, a villainous empire and a Cloud City – Lucas originally wanted to make a *Flash Gordon* movie, but had to create his own when the rights were snapped up) – all have left an undeniable mark on *Star Wars*.

As part of the post-World War II generation, war movies and Westerns, both of which celebrated traditional, square-jawed heroism in a world of unwelcome moral greys, would have made up the lion's share of the young Lucas' pop-culture diet. The latter clearly influenced scenes on Tatooine: the Lars farmstead, the Tusken Raiders, sweeping shots of the desert, the jangle of spurs that greets Boba Fett, and a wise-cracking rogue Han Solo peering through the fog of an alien saloon. Meeting in the morally ambiguous middle between war films and the shooting-from-the-hip individualism of the Western is film noir, which can be seen in the entire Cloud City sequence in 1980's *The Empire Strikes Back*, reminiscent in tone to *Casablanca* – betrayal under occupation, reluctant collaborators and a desire to preserve a way of life in the face of conflict. It helps that the antagonists are space Nazis, down to the stormtroopers, torture, and cackling chancellor usurping democracy.

It's the excitement of air raids against impossible odds (1955's *The Dam Busters* contributes to the Death Star trench scene almost shot-for-shot in parts, and 1961's *The Guns Of Navarone* is an inspiration on the Death Star super-laser), and dog-fights over enemy territory that have perhaps had the most obvious visible impact on the genre. Now, space-bound sci-fi without shrieking combat aircraft doing physics-defying barrel-rolls in pursuit of robotic Red Barons is impossible to imagine life without. *Star Wars* was the first to apply a spacecraft dichotomy to screen – small craft behave, and look like, fighter jets; and big craft look like, and behave like, ocean-going ships. 'Doc' Smith's Lensmen series used naval titles for its vessels and their purposes, but it took Lucas to popularise the idea. *A New Hope* was followed in 1978 by the *Space Invaders* arcade game, which was indebted to Lucas' saga, cementing whizz-bang space dogfights as a genre convention, making the original series of *Star Trek* look ➤



CRIBBING FROM THE CLASSICS

Three iconic scenes taken directly from cinematic greats



The medal ceremony (*A New Hope*)



The long walk to the podium (*Triumph Of The Will*)



Pod-race (*The Phantom Menace*)



Chariot race (*Ben Hur*)



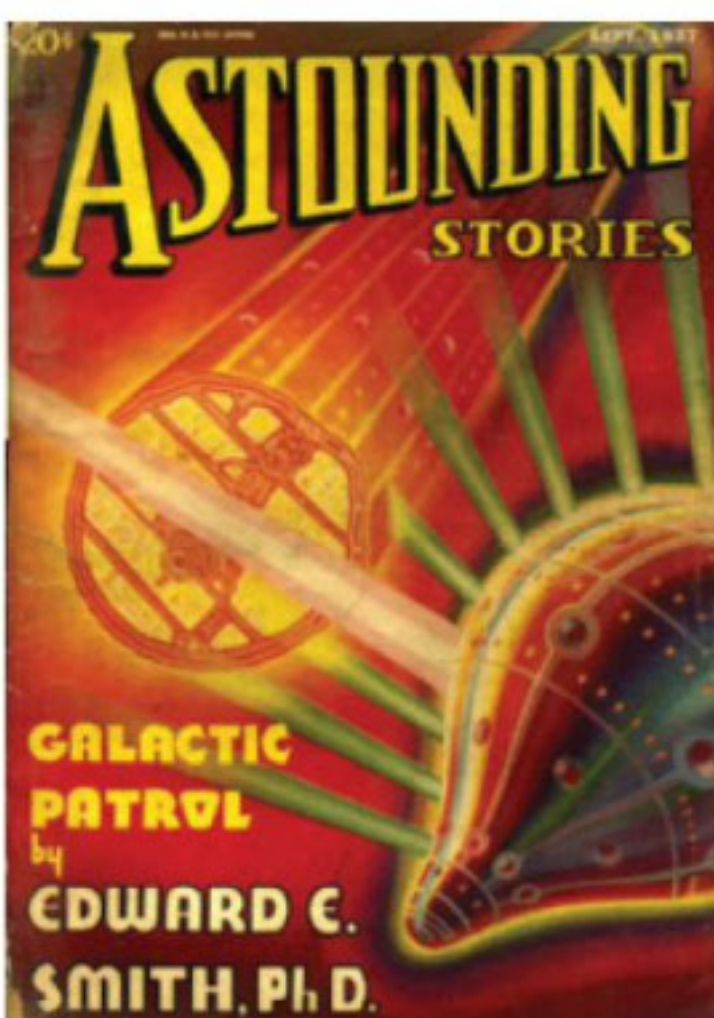
Order 66 at the Jedi Temple (*Revenge Of The Sith*)



Odessa steps (*The Battleship Potemkin*)

EARLY INSPIRATIONS

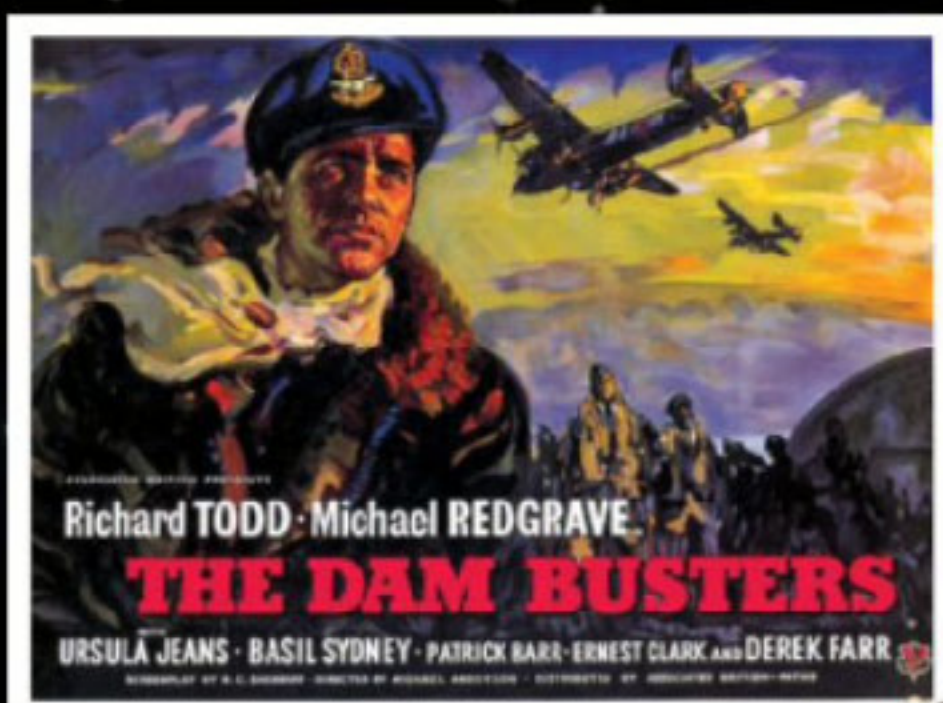
Both EE Smith's *Galaxy Patrol* and *A New Hope* open with secret plans to a secret weapon being stashed away in an escape pod.





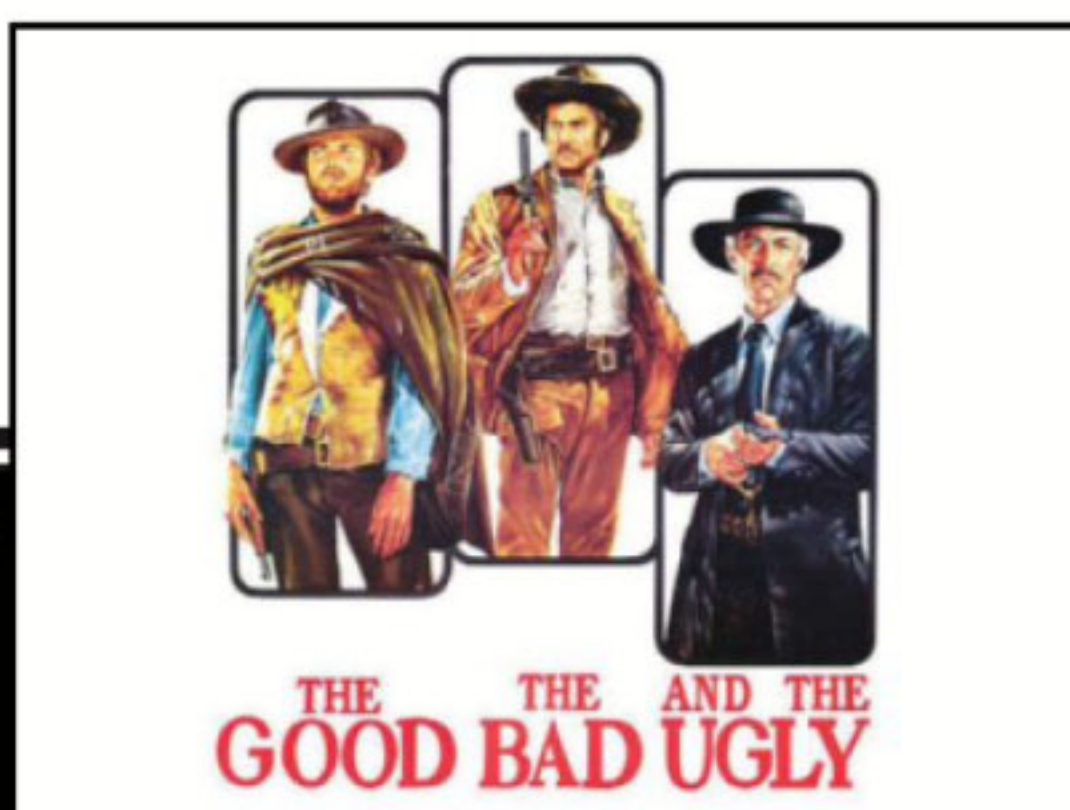
ATTACK OF THE CLONES

Three classic movie tropes that the Star Wars saga introduced to sci-fi



WHITE KNUCKLE DOGFIGHTS

World War II movies, especially *The Dam Busters*, were a closely matched reference for *Star Wars*' action sequences.



WILD WEST GUNSLINGERS

The Good, The Bad, And The Ugly directly inspired the cantina shoot-out in *A New Hope*.



DASTARDLY NAZIS

As evil empires go, the Third Reich set the standard, and the Imperials in *Star Wars* are very much the sneering Nazi villains of classic war movies like *Casablanca*.



THE BATTLE OF YAVIN (STAR WARS)

Star Wars as good as unleashed Spitfires above Yavin 4 in sci-fi's very own Battle of Britain.



HAN SOLO (STAR WARS)

Cocksure smuggler Han Solo; skilled and selfish, but ultimately not beyond redemption.



THE GALACTIC EMPIRE (STAR WARS)

The white armoured Stormtroopers maintain Imperial rule over the galaxy, and where they fail the Death Star will succeed.



BATTLE OF RAGNAR ANCHORAGE (BATTLESTAR GALACTICA)

Two squadrons of Colonial Vipers hold off the Cylon attack while the fleet escapes.



MAL REYNOLDS (FIREFLY)

Civil War veteran Malcolm 'Mal' Reynolds isn't looking for trouble, just following the 'wind'.



THE PEACEKEEPERS (FARSCAPE)

Xenophobic and militaristic to the point of fanaticism, the Peacekeepers enforce order and maintain their supremacy.



SPITFIRES VERSUS DALEKS (DOCTOR WHO)

This didn't make sense at the time, and doesn't now. Modified WWII Spitfires take on the Dalek saucer orbiting Earth.



JOHN CRICHTON (FARSCAPE)

Southern boy John Crichton may be an astronaut, but there's something of the Old-West bravado in his swagger.



THE CARDASSIAN UNION (STAR TREK: DEEP SPACE NINE)

Cardassians subjugate lesser species while their secret police ensure compliance.

STAR WARS



Like many Westerns, *A New Hope* begins with a shoot-out.

whole into early drafts of *A New Hope*, before morphing into the unrelated tale that made it to the screen. That the idea of a princess swapping place with her handmaiden was adopted by the *The Phantom Menace* straight from *The Hidden Fortress*, and is testament to Kurosawa's enduring influence on the *Star Wars* saga.

The scenes in *A New Hope* where Obi-Wan wields his lightsaber with a minimalist familiarity feel reminiscent of the fast, decisive katana battles in 1954's *Seven Samurai*, where swords are drawn begrudgingly and one careful strike wins the confrontation – like the severing of the malcontent's arm in the Mos Eisley cantina – and battles are measured, contemplative affairs, like the relatively serene exchange between Obi-Wan and Vader. That Vader is essentially

⇒ like a quaint and placid place where glorified flying saucers/pimped up Fifties rocket ships bobbed gently up against one another.

Perhaps Lucas' most celebrated inspiration – and one he's been the most evangelical about drawing attention to – are the samurai films of Akira Kurosawa (the word 'Jedi' comes from the Japanese word for period drama, 'jidai geki'). Exposed to Kurosawa at film school (where he may have seen Fritz Lang's 1927 expressionist masterpiece *Metropolis*, from where we get C-3PO's gold exterior; Sergei M Eisenstein's peon to the Russian Revolution in 1927's *The Battleship Potemkin*, and Leni Riefenstahl's haunting 1934 glorification of the Third Reich, *Triumph Of The Will*), he was struck by the director's use of Old West archetypes in a classical Japanese setting, as well as the wide framing of the shots and those now imitable 'wipe' cuts between scenes. Most notably to Lucas, 1958's *The Hidden Fortress* is told from the perspective of two arguing peasants – the R2-D2 and C-3PO of feudal Japan – who follow an old general charged with transporting a princess across enemy lines, which was lifted

IT'S NOT DIFFICULT TO IMAGINE THE YOUNG LUCAS DEVOURING PULP SCI-FI UNDER THE SHEETS WITH HIS FLASHLIGHT

wearing a samurai helmet, Jedi beliefs are a mash of Taoism and Buddhism, and Jedi in the prequels have samurai robes their uniform, along with quasi-martial arts fighting styles, drives home how vast an inspiration Lucas found Kurosawa's films, to the point he even contemplated shooting *Star Wars* with an Asian cast.

Knowing where these things came from in no way diminishes the impact of *Star Wars*. If anything, it underlines the imagination and insight required to craft something that is truly timeless and iconic, even today in an age of CGI worlds and endless cynicism. The Original Trilogy has dwarfed the films that inspired it, and the films that were inspired by it in turn, like a doomsday weapon over the forests of Endor, creating an instantly emotive style of storytelling that was as unique and idiosyncratic as the opening fanfare and the scene-setting crawl that kicked off this journey 34 years ago.

Star Wars: The Complete Saga is available to buy on Blu-ray now, distributed by 20th Century Fox Entertainment.



EARLY INSPIRATIONS
Across all six *Star Wars* films, the depiction of the Jedi Knights is profoundly indebted to the samurai of Akira Kurosawa's movies.



SciFiNow

COMPLETE GUIDE TO...

Star Wars Episode V

STAR WARS EPISODE V: EMPIRE STRIKES BACK

The Complete Guide

Darker, weightier and essentially an extended unresolved middle act, the sequel to one of SF's most beloved films was, on paper, a risky proposition. SciFiNow delves into the story of one of the greatest sequels ever made

WORDS LEE MEDCALF



Do or do not, there is no try!



It was 1978 and a full year since the release of one of sci-fi's most influential movies. *Star Wars* was a global phenomenon touching the lives and imaginations of

people everywhere. Yet even at this point, with *Star Wars*' monumental success, Lucas had not yet achieved his dream of full autonomy from the Hollywood studio system, which would give him his creative freedom. The money from the merchandise for *Star Wars* was Lucas's only profit from the movie, a not insubstantial amount but still not enough and certainly at that point in time not as much as 20th Century Fox was taking from ticket sales. Lucas still had the rights to sequels and the characters, something Fox

had originally considered worthless when it agreed in exchange for profit from *Star Wars* and it was this he would exploit to full effect to achieve his goals.

When the full force of *Star Wars*' success became apparent, 20th Century Fox approached Lucas about making a sequel. After Fox Studio's interference on the previous movie, Lucas was adamant that this new film would be solely under his control. "It was the perfect opportunity to become independent of the Hollywood system" he revealed, "I didn't mind releasing it through them, but it was going to them for the money and having them saying 'I like the script but I want a change' or 'the film is good but we want to make these changes'. I wanted to avoid that!"

Lucas turned down Fox money and sought to finance the film solely by himself, ensuring the

production remained under his control away from studio interference. Using the money earned from *Star Wars* thus far and securing a large bank loan, Lucas assembled the projected \$25 million budget. It was a brave move, even with the success of the original film, it did not automatically equal success for the sequel. "The rule in Hollywood is never put your own money in any film, even your own film," smiles *Empire's* un-credited co-producer Howard Kazanjian "...it was a gamble, but it was a gamble [Lucas] knew would pay off."

Having drafted out so much back story for *Star Wars* during its early production stages, Lucas began writing a new *Star Wars* story that would eventually become the backbone for a sequel. At this point, the movie was untitled, co-producer Gary Kurtz would eventually come up with the name, Lucas asked the



JUDGE ME BY MY SIZE YOU DO?

Building a better Jedi Master

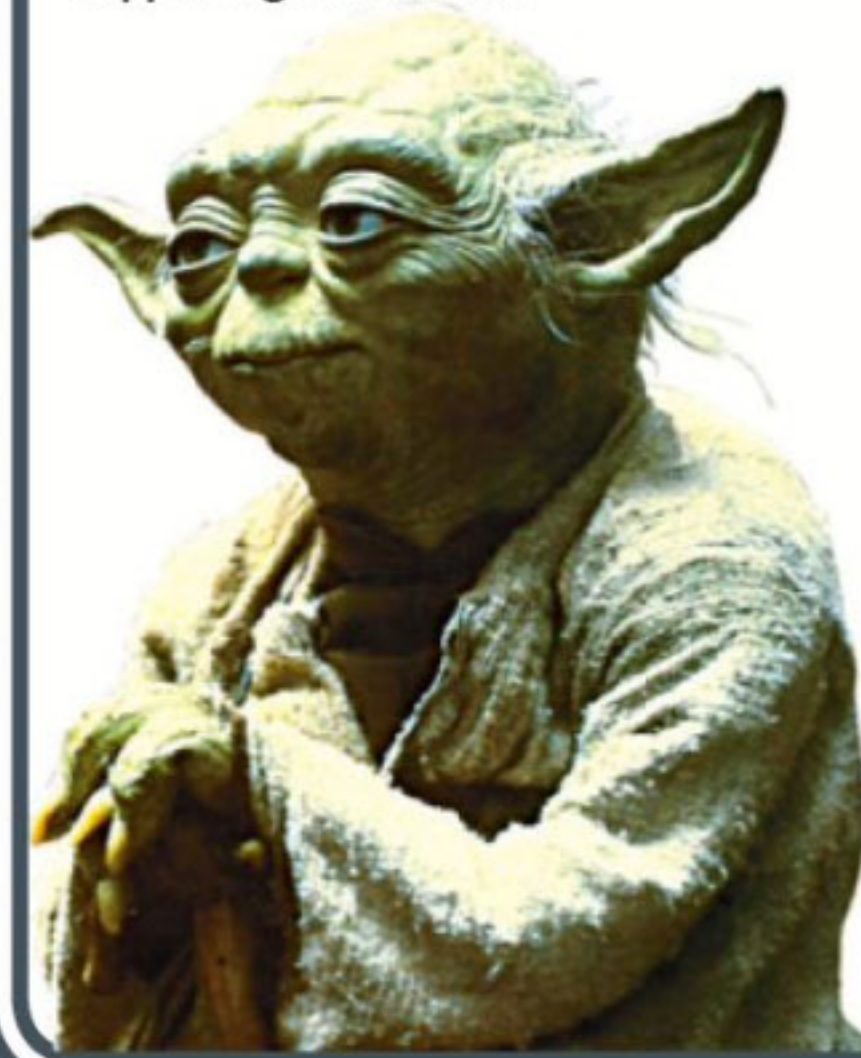
Due to the need to create further dramatic drive in *A New Hope*, George Lucas had killed off Obi Wan Kenobi. This left *Empire Strikes Back* with a problem if Luke was to continue his training. Who would teach the nascent Jedi? So the character of Yoda was created, envisioned by Lucas as wise mystic and one of Obi Wan Kenobi's tutors.

The minuscule Jedi Master was described in a number of different ways depending on the script draft, varying in height from extremely tall to wizened and small. The diminutive size was eventually settled upon and the concept artists then began their work.

Designs ranged from lanky blue elfin creatures, to something that looked like a cross between George Lucas and a garden gnome, including a pointy hat and fishing rod. Eventually a design by Stuart Freeborn was settled upon. Freeborn's design was a combination of self-portrait and 'wisdom wrinkles' copied from a photograph of Albert Einstein.

To make Yoda work, Lucas called up close friend Jim Henson and asked if the Muppet master's company would physically realise the character. It was a big risk for the production; if Yoda felt like a Muppet or drew comparisons with Kermit The Frog, the character was dead. It was Henson himself who recommended Frank Oz to Lucas, as one of Henson's finest puppeteers to vocalise and operate the Jedi.

Oz's performance was so good that Lucas spent thousands and thousands of dollars trying to get the performer nominated for a Supporting Actor Oscar.



“Star Wars was a phenomenon
that touched the lives and imaginations
of people everywhere”

COMPLETE GUIDE

No Disintegrations

A spotter's guide to Bounty Hunters



Boba Fett

The clone 'son' of the bounty hunter Jango Fett, Boba learnt many of his skills from his father before Jango's death at the battle of Geonosis. After this, Fett entered the service of Jabba the Hutt and later Darth Vader, earning notoriety as the best bounty hunter in the galaxy.



Dengar

A Corellian sloop racer who, in his youth, suffered a horrific accident during a race. Dengar was rebuilt with cybernetic components by agents of the newly formed Empire. The implants deliberately robbed Dengar of any human emotions, making him the perfect killer.



IG-88

One of four assassin droids ever made, IG-88 was the first one activated. It massacred the scientists that created it, then transferred its consciousness to the remaining three droids. Although IG-88's function is bounty hunting, all four are working towards a Droid revolution.



4-LOM

A protocol droid aboard a luxury liner, 4-LOM acted as translator between the ship and its passengers. Then the droid grew bored and began a crime spree. He left the ship and went to work for Jabba the Hutt who reprogrammed 4-LOM for bounty hunting.



Bossk

A fearsome reptilian Trandoshan, Bossk is ideally suited to the role of bounty hunting. Trandoshans are able to re-grow lost limbs and believe in a god known as the Scorekeeper who rewards successful kills in the afterlife. These factors make their vicious nature unsurprising.



Zuckuss

A bounty hunter from the Gand system, Zuckuss was known in hunter circles as 'the uncanny one' due to his ability to find the most thoroughly hidden bounty mark. This ability was due to an innate sensitivity to The Force, so Zuckuss could sense feelings and motives at range.



C3PO is as useless as ever in *Empire Strikes Back*.



noted screenwriter Leigh Brackett to write the screenplay based upon his story. Brackett was a respected author and screenwriter who had worked on classic film noir movies such as *Big Sleep* and *The Long Goodbye*. She completed the first draft in February 1978 shortly before dying of cancer a month later.

Lucas was reportedly unhappy with Brackett's treatment and subsequently hired screenwriter Lawrence Kasdan to work on the successive drafts. Kasdan's involvement was due in no small part to his treatment of Lucas's story for *Raiders Of The Lost Ark*, which happened to be in development at the same time. Lucas worked with Kasdan on the redrafts but would ultimately let the writer, along with Brackett, take the credit for the final screenplay.

It is a matter of much discussion to this day exactly how much of Brackett's initial draft remains. Many claim Brackett's influence is clearly in the 'noirish' dialogue exchanges between Han Solo and Princess Leia. Writer Laurent Bouzereau in his book *Star Wars: The Annotated Screenplays* claims that Lucas disliked the direction Brackett's script took with his story so much that he discarded the whole script, crediting Brackett out

of courtesy and respect for the work she had done during the final stages of her illness.

With the script in a workable form after several drafts, one actually titled *Star Wars Episode II*, Lucas's thoughts turned towards the production. When it came to the production itself, Lucas decided after the near-fatal experience of directing the original *Star Wars* that he no longer wanted any part of directing.

"I hate directing," he told *Rolling Stone* magazine at the time "It's like fighting a 15-round heavyweight bout with a new opponent every day. You go to work knowing just how you want the scene to be, but by the end of the day, you're usually depressed because you didn't do a good enough job."

His solution was to act as producer and hire a director to do the fighting for him. The director he chose was Irving Kershner. Kershner, who had been one of Lucas's lecturers at University of Southern California Film School, refused the role when he was initially offered it. "Of all the younger guys around, all



TRIVIA

In a number of script drafts, Yoda's full name is given as Minch Yoda.

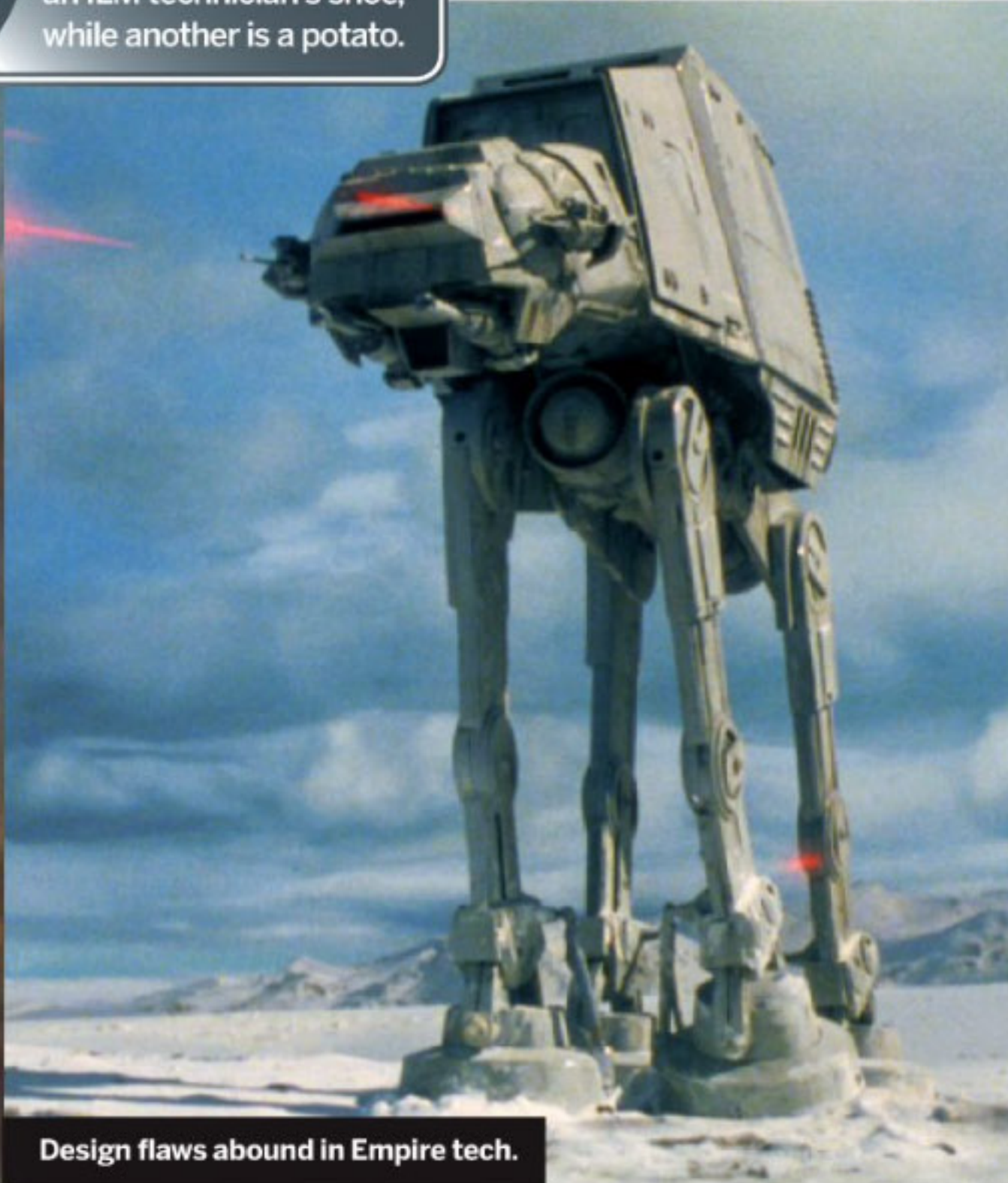


The Lone Rider pitch wasn't successful.

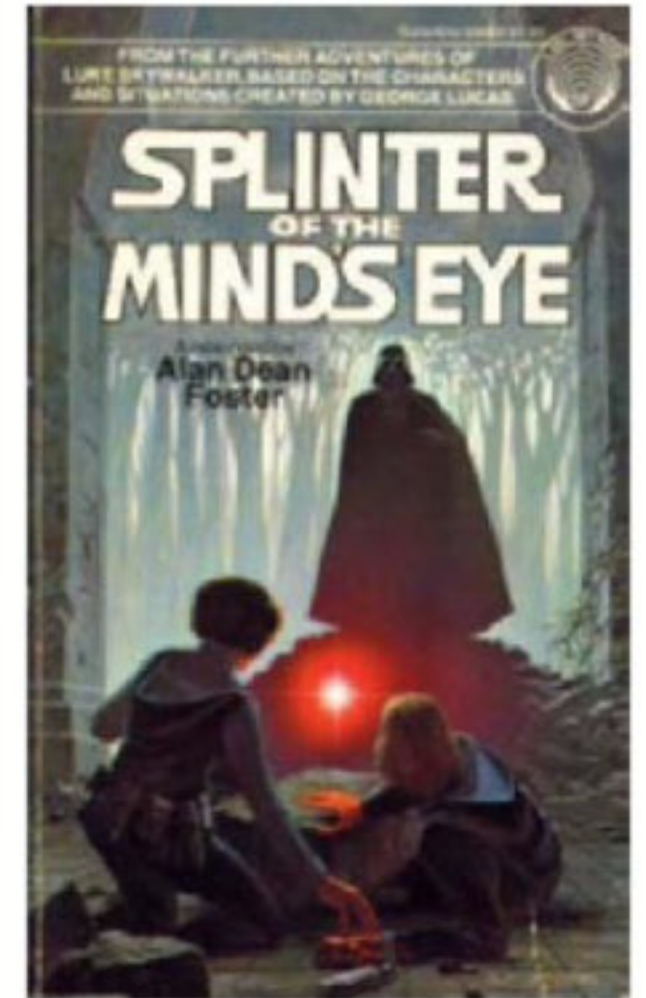


TRIVIA

In the Asteroid sequence, one asteroid is actually an ILM technician's shoe, while another is a potato.



Design flaws abound in Empire tech.



STAR WARS 1.5

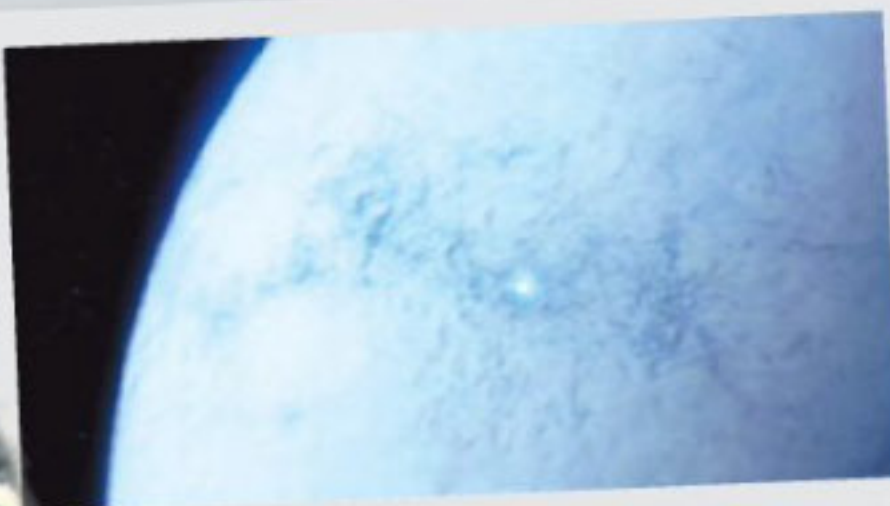
We take a look at the sequel that never was

Splinter In The Mind's Eye has the dubious distinction of being the first full-length novel in the *Star Wars* 'Expanded Universe' (EU). Written by Alan Dean Foster, who had previously ghostwritten the original *Star Wars* novelisation, *Splinter* tells the story of Luke and Leia crash landing on the planet Mimban discovering a secret Imperial mining facility. Investigating, the heroes discover a latent Jedi who claims to know the whereabouts of a Kaiburr crystal, a gem that has the powers to magnify The Force. So begins a quest to find the crystal, with a recently arrived Darth Vader in hot pursuit.

Fully endorsed by Lucas at the time, *Splinter* was written to fulfil Foster's writing contract and to act as a basis for a cheap TV movie sequel to *A New Hope*, should it fail at the box office. With hindsight, the book has glaring continuity errors. Luke facing Vader for the first time and defeating him in a saber duel (severing his human arm in the process) is the most obvious example. The story also has a queasily overt sexual tension between Luke and Leia. This is something many detractors point out when discussing Lucas's claims he had the series mapped out, especially when, according to Foster, Lucas's only change to the manuscript was having Luke and Leia shot down in a dogfight.

Before the book's release, *Star Wars* broke box office records and with the rapid development of *Empire*, plans for a big-screen adaptation were thankfully abandoned.

Location, Location, Location The new worlds of Empire Strikes Back



Hoth

A hostile frozen world on the galactic outer rim, far from any trade route, makes a great hiding place. Brutal temperatures mean that all life is driven underground and any equipment must be adapted to work in such an extreme environment.



Dagobah

A lush jungle world in the Sluis sector far out on the edge of outer rim, Dagobah is overrun with life in many forms, most of it as primitive and hostile as the rest of the world. Dagobah is practically primordial. It's essentially a huge humid swampland with almost 88 per cent surface water and no native sentient life.



Bespin

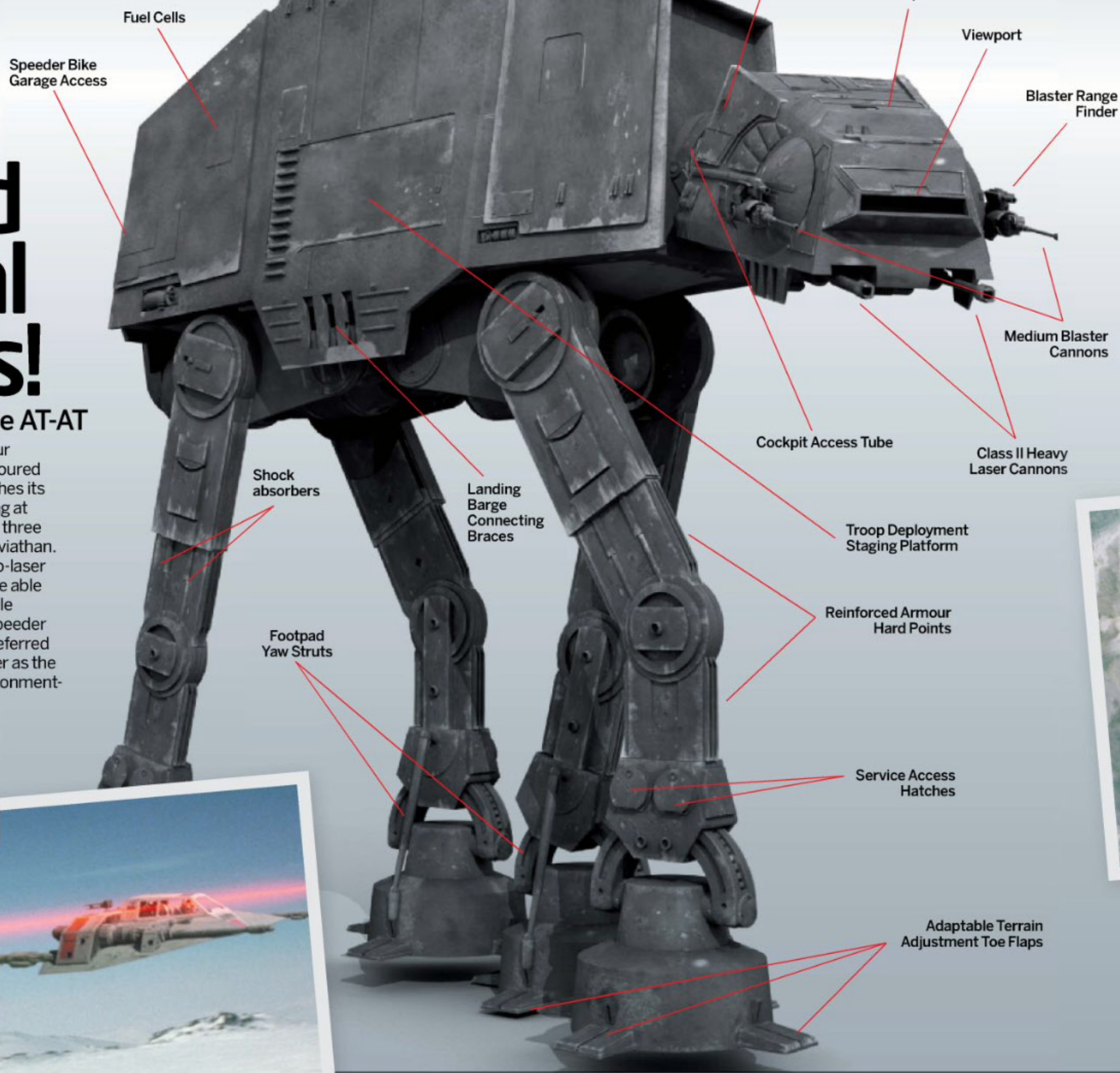
Bespin is a rich source of tibanna gas that is used in the production of blasters. Unlike most gas giants, who have uninhabitable atmospheres, Bespin has an oxygen layer 150-to-180km below the surface called the Bespin Life Zone where mining colonies such as Cloud City and Tibannopolis are established.

We've spotted Imperial Walkers!

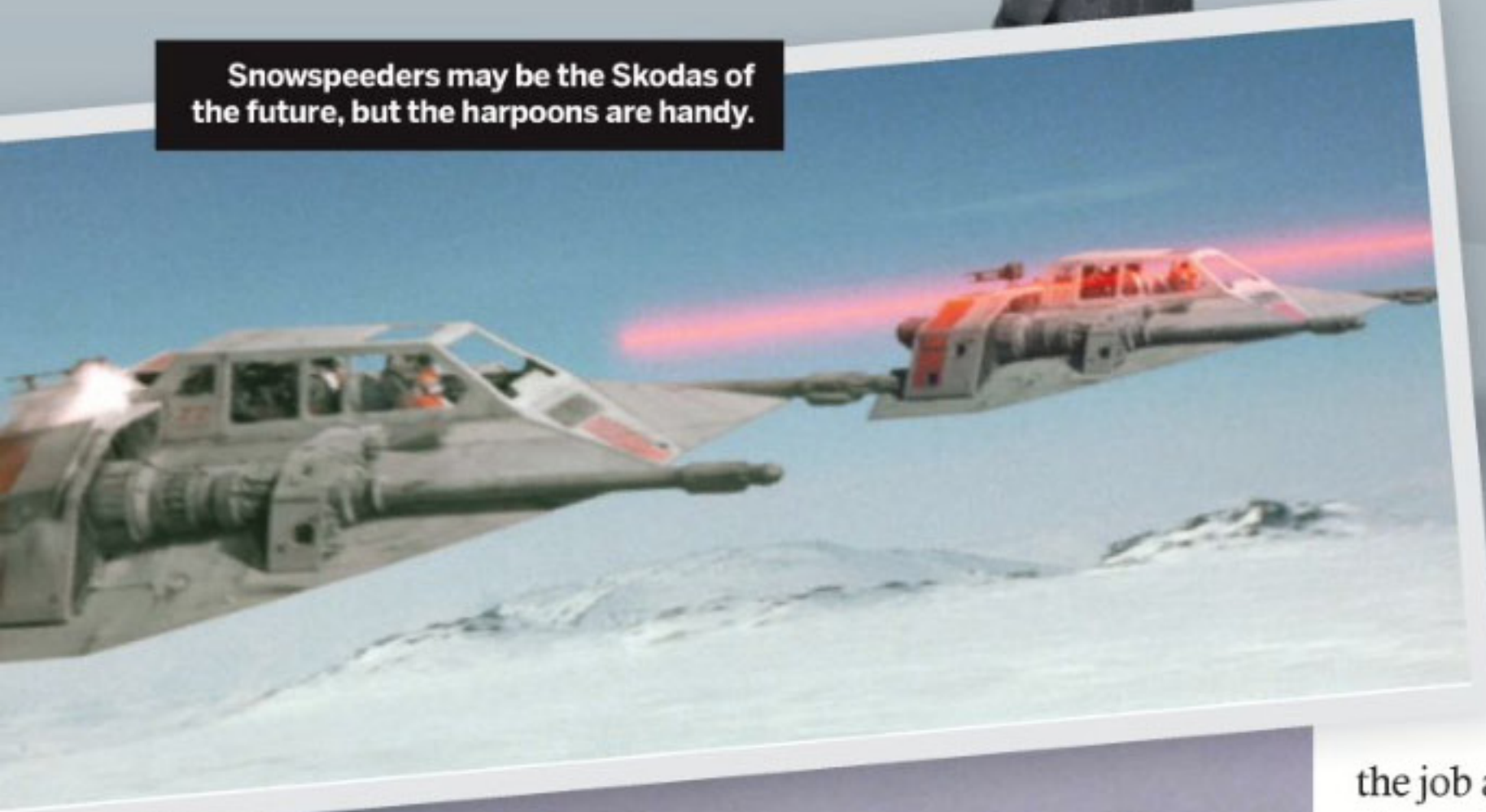
Know what's what on the AT-AT

Designed by Kuat Drive Yards to "favour fear over function", the All Terrain Armoured Transport (AT-AT) certainly accomplishes its design brief exceptionally well. Standing at 22.5 metres tall (73 feet) and requiring three crew to pilot, the AT-AT is a terrifying leviathan. Impervious to all but the heaviest turbo-laser fire or carefully placed cable, AT-ATs are able to withstand tremendous beatings while deploying up to 40 troopers and five speeder bikes in to the heart of a battle. Often referred to as "walkers", the name is a misnomer as the AT-AT's legs can be replaced with environment-specific mobilisation methods.

© AT-AT 3D Model by Dejaridin Bertrand, Image by Lee Medcalf.



Snowspeeders may be the Skodas of the future, but the harpoons are handy.



Boba Fett's ship, on the other hand, is damn cool.

the hot-shots, why me?" he apparently asked Lucas. He replied, "Well, because you know everything a Hollywood director is supposed to know, but you're not Hollywood."

Kershner was still unconvinced, wanting no part of something as big as *Star Wars* and having no prior experience with visual FX, which made him nervous. Eventually Lucas tried further convincing Kershner that he would not interfere and that Kershner would have full control over the production while Lucas oversaw the editing and FX work by ILM in the States. Kershner's agent eventually made him take

the job after Kershner informed him over the phone of the offer Lucas had made, telling the director he would be crazy not to do it.

With Kershner in place, he, Lucas and Gary Kurtz set about assembling the cast and crew, including many former *Star Wars* alumni such as Editor Paul Hirsch, production designer Norman Reynolds, conceptual designer Ralph McQuarrie, Stuart Freeborn make-up supervisor, costume designer John Mollo and composer John Williams. Of these, Williams, Reynolds, and Mollo had won Academy

Awards for their work on *Star Wars* that year.

The principal actors all returned to the roles, but with one notable exception: Alec Guinness, who was to return as Obi Wan Kenobi. Guinness was recovering from an eye operation when the movie production started and his availability was in some doubt. It would only be towards the end of shooting that the actor would finally be well enough to appear as the ghostly apparition of the fallen Jedi.

Additional casting problems occurred around Mark Hamill. Hamill had suffered facial damage due to a car accident the year before shooting. Gone was the youthful heroic looks and many on the production team were worried about this, which led to the urban legend that the Wampa sequences were written in to account for the scarring. The truth, according to both Lucas and Kershner, was that they did not care. Lucas admitted the scene helped, but ultimately reasoned that Luke had been in the wars occurring between *New Hope* and *Empire* and was battle scarred.

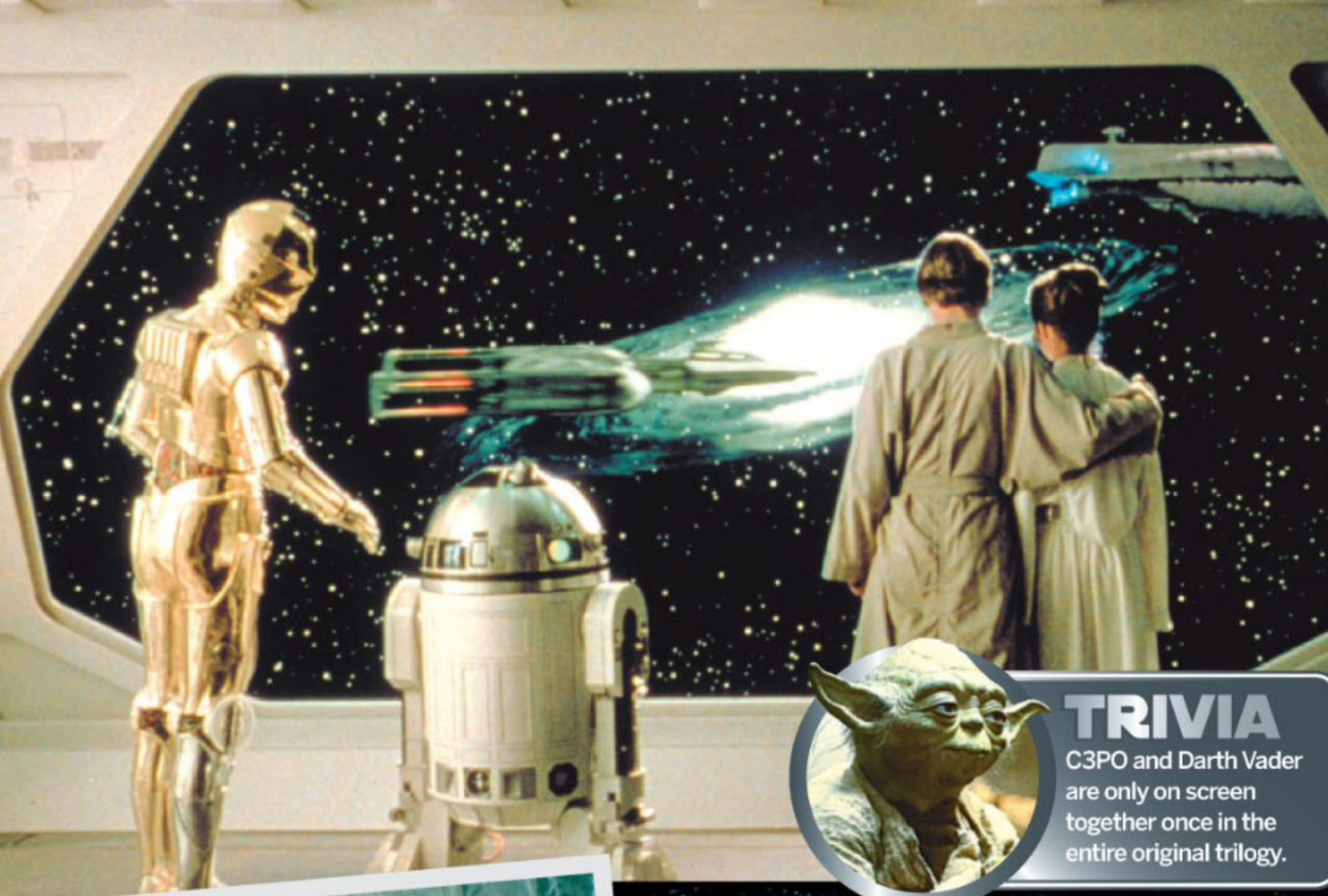
With cast and crew assembled, on 5 March 1979 shooting commenced in Finse, a remote mountain between Oslo and Bergen in Norway on *The Empire Strikes Back*.

For the returning members of cast and crew there must have been distinct feelings of déjà vu when immediately everything started to go wrong, from the first day onwards. Finse, a resort for cross-country skiing, which would double for the ice planet Hoth, was



TRIVIA

Principal photography took 170 days, making it the longest shoot of any of the *Star Wars* movies.



TRIVIA

C3PO and Darth Vader are only on screen together once in the entire original trilogy.

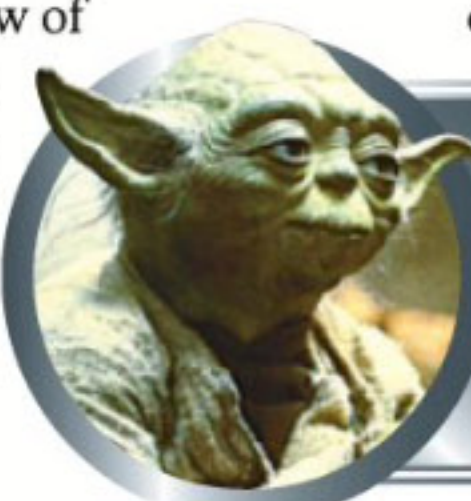


Wampas often struggle to make friends.



Guinness was recovering from an eye operation when production started

a hostile environment at the best of times suffered its worst snowstorm in over 50 years. Temperatures dropped to -29 °C and 18 feet of snowfall settled on the first scheduled day of shooting. The extreme cold caused mechanical issues with the cameras and animatronic Tauntauns that would rapidly freeze and stop working, and required continual pauses for the technicians to thaw them out. One day the snowfall was so heavy the snowed-in crew could not leave the hotel. With the deadline already starting to slip away so early in production, Kershner's solution was to get Mark Hamill to stumble around in the blizzard while the cameras shot footage through the window of the hotel lobby. More problems beset the crew, with the area effectively cut off for several days by avalanches that severed rail links and buried the arctic survival camp that was to house the second unit film crew.



TRIVIA

Billy Dee Williams (Lando Calrissian) had previously auditioned for the role of Han Solo in *A New Hope*.

Back in England at Elstree film studios things were not going well either. A fire on stage 3, which had housed Stanley Kubrick's *The Shining* caused further scheduling headaches. With the stage gutted, Kubrick took over two remaining free stages, effectively blocking *Empire's* shoot until he was finished. The studio was full and construction on the purpose-built 'Star Wars Stage' would not be operational until May. In the meantime the production worked on every available inch of free space around the lot, taking over areas that Kubrick was no longer using wherever possible. By now, it was clear that with the fire and adverse conditions in Norway, the movie was severely behind schedule.

Once the *Star Wars* stage came online, the huge football-pitch sized area became four full-sized sets, the

Dagobah swamplands, the cool interiors of Cloud City, the carbon freeze chambers and Hoth base main hangar, which housed a full-sized Millennium Falcon.

It was the first and only time in the Saga's production history the Falcon existed as a fully constructed 1:1 scale prop and set. Engineers at Pembroke Docks in Wales built it in a hanger originally used for constructing Sunderland flying boats. Weighing over 40 tons, the Falcon was broken in to 16 pieces before reconstruction at Elstree on top of compressed air pads that acted like hovercrafts, enabling the massive ship to be floated around the stage as required.

In the States, Lucas oversaw the visual effects produced by the team at ILM, who were suffering difficulties too, compositing white ships on the snow-white footage, making it difficult to hide black matte lines; this was overcome after lengthy technical research resulted in a process known as 'White matting'. Lucas also oversaw the editing of the movie as the footage came in from Norway and England. Rarely did he ever become directly involved in the overseas production, trusting Kershner even when the shoot fell further and further behind schedule.

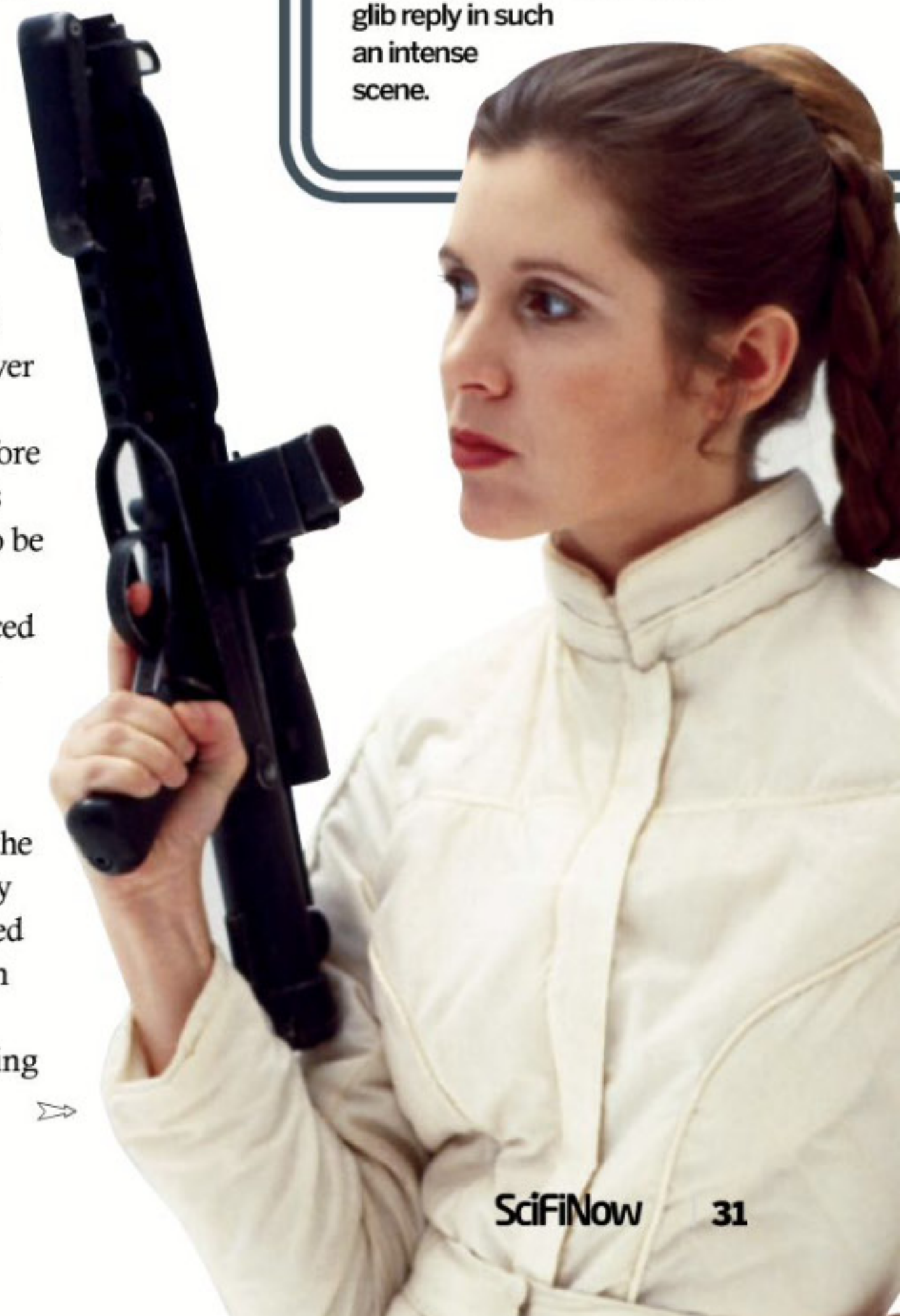
Eventually the delays proved costly, with Lucas having to secure a further \$10 million. After the increasingly

LINES OF FORCE

The stories behind two of Empire's most iconic quotes

Ask anyone to quote a line from *Empire* and the odds are that Vader's "I am your father!" line will be the first one mentioned. But at the time of filming the scene no one knew that line existed. In a bid to keep the secret from leaking out, all scripts, barring Mark Hamill's, had a false page with Vader's line "Obi Wan killed your father!" to be spoken on set by Dave Prowse. Irvin Kershner directed Prowse to act in a way that, when overdubbed, the actions matched the dialogue. Until the movie premier, only Lucas, Kershner, Hamill and Jones knew the truth; even up till that point Jones confessed when he read the line his reaction was "Oh he's lying".

Another iconic moment is the Leia's confession of love for Han Solo in the carbon freeze chamber and Han's intense reply "I know". Originally, Han's response was "I love you too" but Ford and Kershner were not happy with it. Both felt the line wasn't true to Solo's character. After a day of takes, Kershner asked Ford to ad lib on the spot. The result was the classic "I know". Immediately Kershner called a wrap, sensing that this was on the money despite protests from members of the crew who couldn't believe the director was settling for such a glib reply in such an intense scene.



1

Shock and Awe

Countdown of the greatest moments of Episode V



No, I am your father!

Just when you thought things couldn't get any more bleak for our hero, Vader delivers a verbal sucker punch to both Luke and the audience. Despite the sequels spinning off from this single line, watering down the shock, it still stands as a truly classic movie moment.

Never tell me the odds

2 We all suspected that Han was a badass pilot, but we'd not seen proof. Yet as he races the Falcon headlong into a dense asteroid belt with a devilish grin, suddenly there's no doubt.

Clash of Lightsabers

3 "The Force is with you young Skywalker... but you are not a Jedi yet!" hisses Darth Vader's menacing silhouette. This marks the beginning of one of the best Saber duels of the original trilogy.



We've spotted Imperial Walkers

4 With the Rebels scrabbling to abandon Echo base, Vader's ground troops arrive. The AT-ATs stomp inexorably closer, the Rebels stand little chance, and suffered an overwhelming defeat by the Empire.



I love you... I know!

5 Leia confesses her love for Han before he is plunged to his doom in Vader's test of the carbon freezing chamber. The understated reply works brilliantly, cementing Solo's coolness forever.



The Finale

6 Kershner leaves the final moments to John Williams' score to tell the story as Lando and Chewie set off in the Falcon to find Han. The camera pulls back on our heroes, creating an iconic cliffhanger.



Attacking the Star Destroyer

7 With no way of escaping the Imperial Star Destroyers in pursuit, Solo plays a game of chicken against a mile-long warship. A thrilling sequence that ends the Imperial pursuit beautifully.



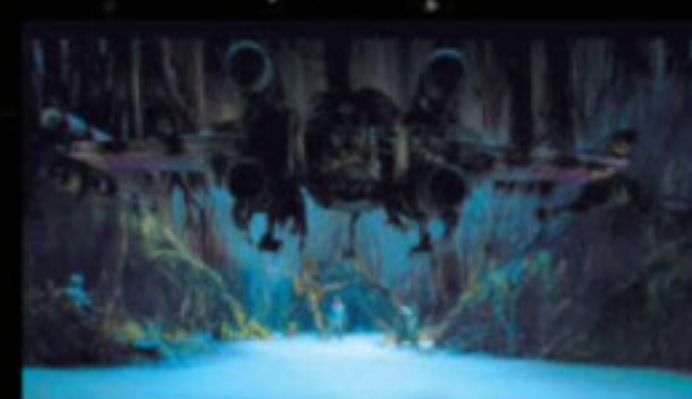
This is no cave!

8 So you've escaped from a besieged death trap, two Star Destroyers, multiple TIE fighters, navigated an asteroid field and found refuge in this cave. What more could go wrong, right? Wrong!



Tree of the Darkside

9 A nightmarish and dreamlike sequence on Dagobah. On one level, it's Luke facing his fears; on another, it's showing Luke potentially falling to the Dark Side and a hint at the Skywalker family lineage.



Lifting the X-Wing

10 Yoda talks big, but when will he put his money where his mouth is? In a scene not as flash as Yoda's showpieces in the prequels, the Jedi shows exactly what he's capable of in this majestic moment.

Like Father Like Son

The link between father and son is traditionally very strong. In the case of the Skywalker men, however, it was so strong they followed almost identical story paths. So what is so different that one becomes the saviour of the universe and the other its doom? Sci-FiNow investigates in this handy guide

Tatooine <<	WHERE DID HE GROW UP?	>> Tatooine
Obi Wan Kenobi and Yoda <<	WHO WERE HIS MENTORS?	>> Obi Wan Kenobi and Yoda
No <<	DID YODA INITIALLY BELIEVE HE COULD BE TRAINED?	>> No
Yes <<	DID YODA CHANGE HIS MIND?	>> Yes
Ace Pilot <<	BEFORE BECOMING A JEDI, WHAT WAS SKYWALKER'S SKILL	>> Ace Pilot
Destroyed the Death Star with a single shot <<	FIRST MAJOR SPACE BATTLE VICTORY	>> Destroyed the Droid Control ship with a single shot
Lured in to a trap to rescue his friends and faced Darth Vader <<	FIRST SITH ENCOUNTER	>> Lured in to a trap to rescue his mate and faced Count Dooku
Nope, he fought bravely and lost his Saber hand <<	WAS HE VICTORIOUS?	>> Nope, he fought bravely and lost his Saber hand
Yes <<	WAS THERE A REMATCH?	>> Yes
Yes – but not before the Sith lost a limb <<	WAS THE SITH LORD DEFEATED?	>> Yes – but not before the Sith lost limbs
No <<	WAS HE CORRUPTED BY PALPATINE, FELL TO THE DARK SIDE AND WENT ON TO SINGLE-HANDEDLY WIPE OUT THE JEDI ORDER?	>> Bugger!

LUKE SKYWALKER

ANAKIN SKYWALKER



Great effects can make great moments.



Luke's a bit far from Toshi Station now.



TRIVIA
One of the reasons Han was frozen was due to Ford not signing on for any movies at the time.



TRIVIA
Irvin Kershner considered dressing up a monkey wearing an animatronic head to play Yoda.

“Despite the mixed critical reaction, fans eventually warmed to the film”

nervous bank threatened to pull his loan, Lucas was forced to approach 20th Century Fox. Lucas made a deal with the studio to secure the loan in exchange for paying the studio more money, but without the loss of his sequel and merchandising rights. This caused some tension because Kershner was simply not working fast enough for Lucas. Eventually by mid-September 1979, principal photography was completed. ILM would continue working on *Empire's* extensive list of 763 visual effect shots for many months after the live shoot wrapped, including developing a method of stop-motion animation known as 'Go motion' to create the iconic AT-AT Hoth battle.

Released 21 May 1980, *Empire Strikes Back* received mixed critical response. Some reviews damned the movie for its incomplete open-ended structure, while others dismissed its attempts at a more mature take on the *Star Wars* universe. To this day, even in adjusted amounts, *Empire Strikes Back* is the lowest-grossing movie of the six. At the time, the darker tone and cliffhanger finale

that would not be resolved for over three years, combined with Vader's revelation to Luke, shocked, disappointed and confused many expecting a popcorn *Flash Gordon* SF action hit similar to the original.

Yet despite the initial mixed reaction, fans eventually warmed to the film and with the rights still within his control, the eventual success of the film – the highest grossing movie of 1980 – would make George Lucas and LucasFilm the most powerful force in Hollywood. With epic themes and scope, *Empire* not only established *Star Wars* as a fully fledged saga, but to this day remains the perfect example of a superior sequel and continues to be one of the most highly rated and influential science-fiction movies of all time.



TRIVIA
To hear Frank Oz as Yoda, Mark Hamill wore an earpiece, but it would pick up random radio stations.



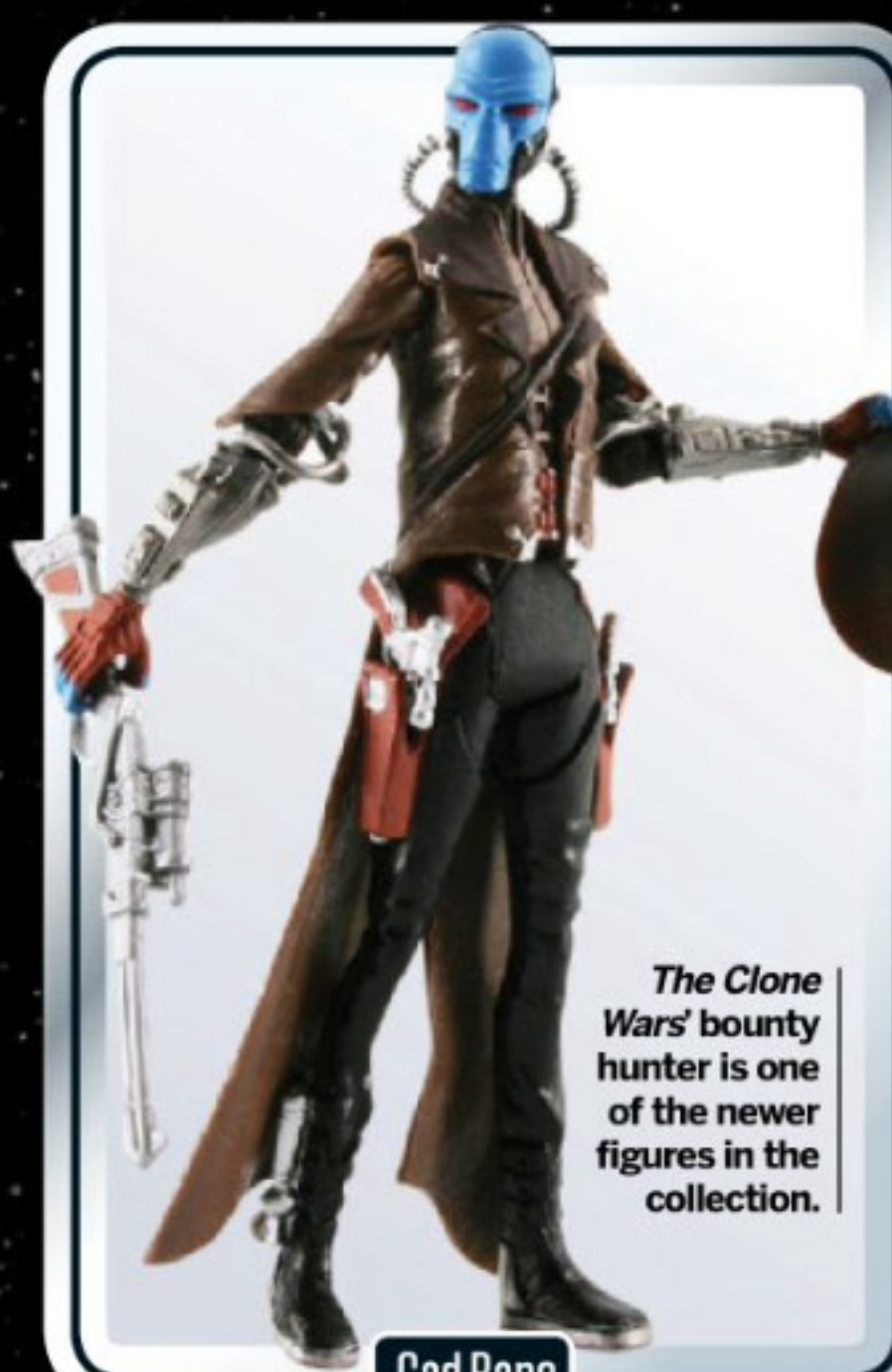
R2-D-TOY

More than 2,500 Star Wars action figures in one book



Fans can finally trace the evolution of each *Star Wars* character in toy form with *The Ultimate Action Figure Collection*. It's the definitive source, with over 2,500 action figures produced over the past 35 years, from Kenner to Hasbro. Compiled by Stephen J Sansweet, owner of the world's largest private collection of *Star Wars* memorabilia, the book also features rare and coveted merchandise and figures from the films, videogames and TV series. The characters are listed alphabetically by their name, rank and date of release and come with photos, facts and commentary – it's a collector's bible.

Star Wars: The Ultimate Action Figure Collection is out now, published by Titan Books for £24.99.



Cad Bane

The Clone Wars' bounty hunter is one of the newer figures in the collection.



C-3PO Phantom Menace



Emperor Palpatine



The Chiss general is one of the few characters from the books here.

Grand Admiral Thrawn



Grand Moff Tarkin



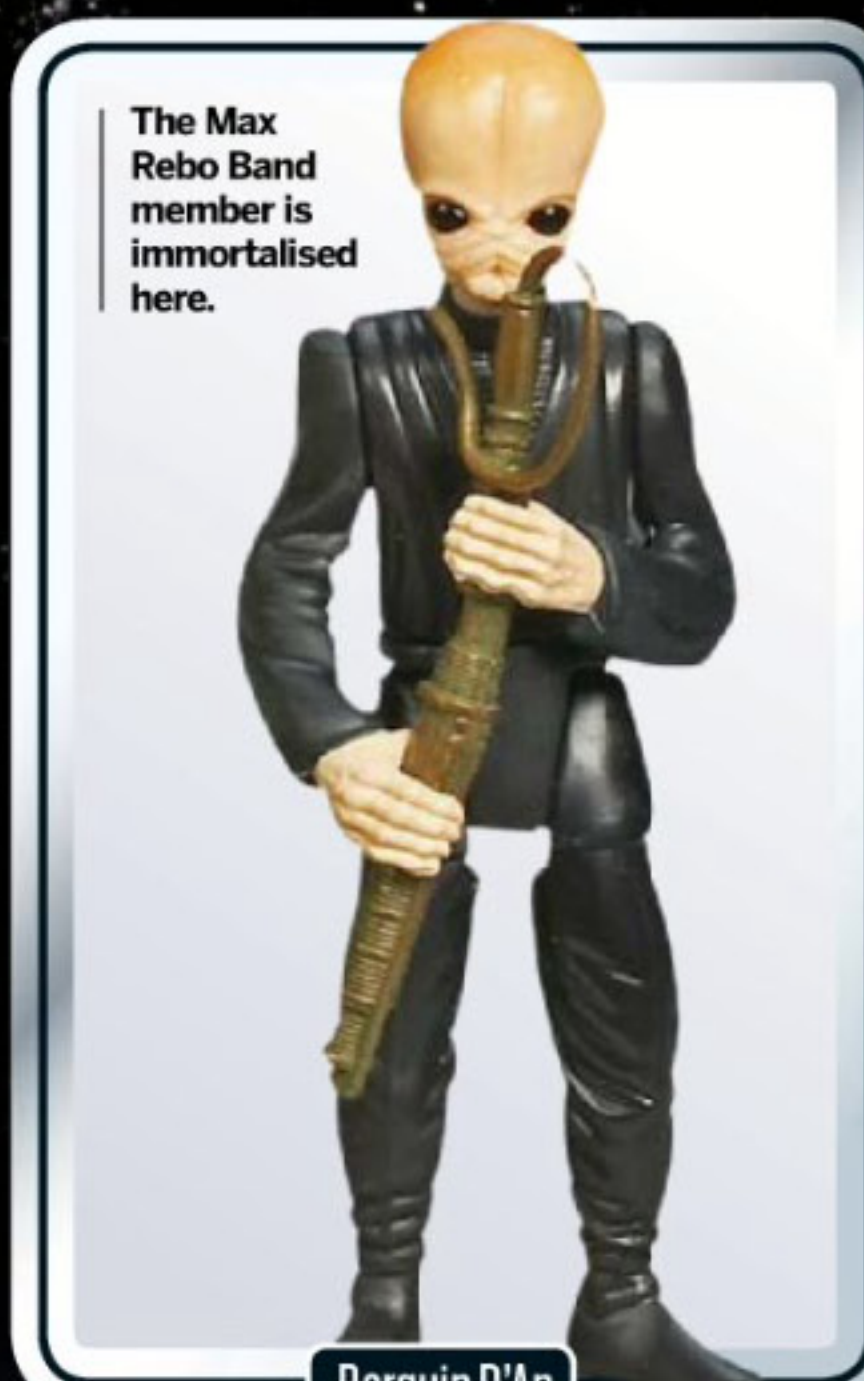
Jar Jar Binks



Baron Papanoida



Queen Amidala



The Max Rebo Band member is immortalised here.

Barquin D'An



Ben Kenobi



Princess Leia Boushh



Bib Fortuna



Bossk Original



For all its rigidity, this likeness of the Sith lord and fallen Jedi is spot on.

Darth Vader Original



Lando Calrissian

Nope, we don't know why he has a snake draped over him either...

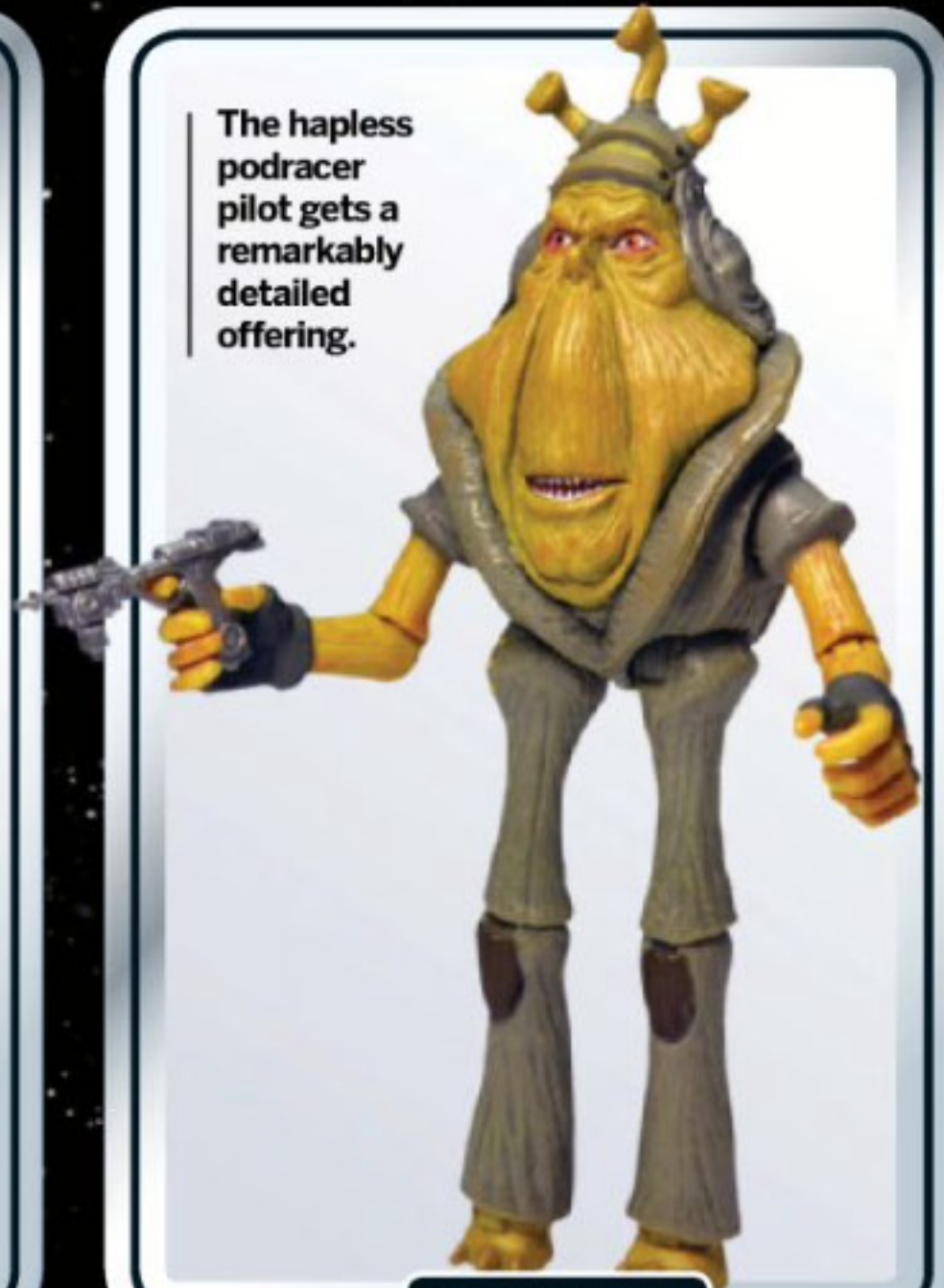


Yoda



This young Obi-Wan arguably looks more like Qui-Gon Jinn.

Obi-Wan Kenobi



The hapless podracer pilot gets a remarkably detailed offering.

Ben Quadinaros



Luke Skywalker Bacta Tank

Part of the Ewoks' appeal was to sell toys, and this figure has remained collectable.



Wicket Warrick



Anakin Battle Damage



Prune Face

FEATURE

Star Wars Follies



The much-maligned Ewoks spun-off into two feature films and a TV series.

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STAR WARS FOLLIES

You can't have the highs without the lows, and Star Wars® has some spectacular lows...

The Star Wars Holiday Special

A long time ago, in association with a TV network far, far away, George Lucas made his first, and by far the worst, *Star Wars*® – related blunder. With no sequel in sight – *Empire* wouldn't make ol' George wish he'd directed it himself until 1980 – Lucas signed on the dotted line to allow the commissioning of a *Star Wars* themed variety show with a demented near-two hour run time.

Sadly for everyone with eyes and an appreciation for *Star Wars*, the result was possibly the most frightening piece of television since the Cuban Missile Crisis. Worse than Jar Jar, worse than Greedo shoots first, the *Holiday Special* is incredibad.

"I can't even remember who the group [that produced it] was, but they were variety TV guys", Lucas told StaticMultimedia.com in 2002. "We let them use the characters and stuff, and that probably wasn't the smartest thing to do, but you learn from those experiences."

Think about that statement for second: it's so bad that George Lucas, creator of Ewoks and "Yousa thinking yousa people ganna die?" has disowned it. Contrary to internet lore, however, he hasn't destroyed it, and it's easily available to watch on Google Video or YouTube.

Before you dash off to watch it, however, know THAT there isn't any ironic fun to be had. It doesn't go from being bad to so bad it's good, it goes from being 'bad' to "I'm sorry, but the cancer has spread to your brain."

"It's so bad – and I mean this kindly in case George sees it – it's so bad it's not funny", Carrie Fisher told the *New York Times*, and she's not wrong.

The Holiday Special is centred around the Wookiee custom of Life Day, and Chewbacca's desperate bid to get back to Kashyyyk in time to celebrate the custom with his family: partner Malla, son Lumpy, and dad Itchy. In true variety style, there are musical interludes, sketches, and guest stars, with the net result being an experience which pushes the limits of human endurance to a level that would make astronauts blush.

No-one cares about the family dynamic of a bunch of carpets, especially when they're shown doing mundane chores like cooking or looking at family photographs. The principal actors from the main films clearly aren't

THE 5 WORST STAR WARS HOLIDAY SPECIAL MOMENTS

Cutting a list of the worst *Holiday Special* moments down to just five is like convincing fans of the Expanded Universe that their lives are meaningless: difficult, but not impossible and guaranteed to leave you on the brink of mental exhaustion. So, in no particular order...



5

ART CARNEY'S IN IT

Fresh from winning an Academy Award for Best Actor in a Lead Role in 1974, Carney went on to take the award for Worst Decision from a Leading Actor: appearing in the *Star Wars Holiday Special*. As Saundun, local trader and wide boy, Carney gets to flex his considerable talents by talking to Wookies, appearing with actors that would go on to be famous in *Eastenders*, and being the purveyor of – we can't believe we're saying this – interactive pornography. The Academy didn't ask for Carney's award back, though that's probably because *The Holiday Special* was shame enough.

4

THE HOLO-CIRCUS

With no sight of Chewie, Malla tries to take her son Lumpy's mind off things by letting him play on the holo-circus they inexplicably have in the front room. Good news for him, bad for us, because the circus itself looks like the most deranged ideadgat since Harrison Ford decided that earrings look good. As the circus troupes out in primary colours, clown smiles and overbearing music, it's hard not to feel like Terry Gilliam would have been better served dropping this footage into the middle of *Fear And Loathing In Las Vegas* than shooting his own. No one would have noticed.



The animated TV series led directly into the events of *Return Of The Jedi*.

bothered. The guest stars – one of which, Art Carney, has one of the greatest achievements in entertainment history under his belt – turn out to be as entertaining as the middle-third of *Return Of The Jedi*.

Worst of all, with the exception of the introduction of Boba Fett, there's nothing remotely *Star Wars*-like about the whole production. It feels like something the Adult Swim guys would have cooked up for a special episode.

Except they didn't. It's real. "It's one of those things that happened", Lucas told *Maxim* in 2002, "and I just have to live with it."

We all do George. We all do.

Caravan Of Courage and Ewoks: Battle For Endor



You've got to love George Lucas. After all, who else would be so brazen as to release not one, but two movies dedicated to characters that are universally despised? It'd be like the Wachowski brothers having the gall to release two movies with titles like "The Weird Ghost Twins: Dreadlocks Of Fear".

Released in 1984 and 1985, both Ewok adventures are made-for-TV movies, with Lucas himself serving as a story consultant. Sadly, they're still dreadful. Focusing on the Towani family, there's no getting away

from the fact that Ewoks just aren't really engaging as characters, nor creatures, and the 'children growing up through conflict' plotting is agonisingly thin, even for movies aimed at kids.

Like *The Holiday Special*, stripping out the primary characters and moving tertiary players front and centre damages the proceedings beyond repair. The second of the two movies is also notable for allegedly having been sculpted around the whims of Lucas' daughter Amanda.

Amanda is already infamous in *Star Wars* lore for apparently being a force for changing Wookiees to Ewoks in *Return Of The Jedi*. According to Eric Walker, who played Mace Towani, her influence on *Battle For Endor* is indisputable.

"I was personally taken aside by the brothers who wrote and directed the second movie with Lucasfilm", Walker told Lucasfan.com. "They told me that when they sat down with George they had a lot of ideas regarding my character Mace." Then George told them that he was only doing the second Ewok film for his young daughter Amanda at the time. For Amanda, being a young girl around the same age as [actress Aubree Miller's character Cindel Towani].

"So the movie was to centre on her character. The last comment they made was that if she was a teenager then it would have been a Mace movie."

Caravan Of Courage: An Ewok Adventure and *Ewoks: The Battle For Endor* are both available as one DVD set from Twentieth Century Fox Home Entertainment.

Droids



Commissioned by ABC and running for 13 episodes (and one special) between September 1985 and June 1986, *Droids* is set between *Revenge Of The Sith* and *A New Hope*. The show follows C-3PO and R2-D2 as they explore the galaxy, fight gangsters, and learn lessons that only being

forced into your own ill-fitting spin-off can provide.

While the narrative quality of the show isn't great, and the animation takes strange liberties with the characters' forms (R2-D2 moves like he's made out of wet clay), the series is still of note due to its frequent references to the prequel trilogy.

More bizarrely, the main theme was written and performed by Stewart Copeland, drummer for The Police, which just about sums *Droids* up: talented supporting characters moving front and centre and not quite managing to pull it off.

Star Wars: Droids, which collects episodes five to eight and 10 to 13, is available on DVD.

Ewoks



As if two made-for-TV disasters wasn't enough, the mighty Lucas Empire decreed that the world needed more Ewoks, and it got them: two series of animated twee nonsense focusing on everyone's favourite characters that ruined *Return Of The Jedi*. What's not to love?

Running between September 1985 and December 1986, *Ewoks* focuses on the events leading up to *Return Of The Jedi*, with the Empire noticing Endor and deciding to set up its ill-fated shield generator there. Before all that, there's the usual Ewok 'banter', and elements of the mysticism that formed the two Ewok movies: aside from the Force, witchcraft plays a role.

There's also a rival faction for the Ewoks to contend with called the Duloks, but this is far too thin for any fun to be had by anyone over the age of three. At the end of the day, you're watching Ewoks.

Star Wars: Ewoks, which collects eight episodes edited together into two 'movies', is available on DVD.

3

ANY SCENE WITH CARRIE FISHER

Most of the main cast in *The Holiday Special* don't look particularly bothered – Harrison Ford appears to be an irritated

sleepwalker that made it past security, and Mark Hamill's hair is brighter than his performance – but Carrie Fisher bests them all. Singing to the main *Star Wars* theme is all well and good, but when you've got the sort of blank eyes that would make Roy Batty nervous, you know there's trouble. Fisher's finest moment, however, immediately follows her introduction: head half-cocked, glassy eyes staring off screen.

2

COOKING WITH HARVEY KORMAN

This one requires little explanation: it's a man in blackface pretending to be a female TV chef. We don't have to tell you why it's

bad. Oh, we do? OK. Welllll, how about the fact that Korman's strange, exaggerated performance is so bad that it actually makes you think you could be witnessing an epileptic fit? Or that Malla is replicating his actions, meaning that you're now ostensibly watching a man dressed as a carpet, watching a man dressed as a black woman having a fit? Did we really have to tell you that? No. Shame on you.

1

FIRST CELEBRITY SEX TAPE

Actress/singer Diahann Carroll – famous for being the first black actress to win a Tony Award – appears as a singer. Sadly for

everyone's brains' capacity to forget, she has the honour of being an elderly Wookiee's masturbation fantasy. With everybody worried about whether Chewie would make it home, Saul Dann decides to cheer up the elderly Itchy by strapping him into a VR machine and wishing him "Happy Life Day!" This is the cue for Carroll to make breathy statements like "Oh yes, I can feel my creation!" and "I am your fantasy... I am your experience!"



SciFiNow

COMPLETE GUIDE TO...

Star Wars Episode VI



“I believe in The Force and I believe in Luke Skywalker. I absolutely take the myth seriously – director Richard Marquand

COMPLETE GUIDE

With fans still in shock at *Empire Strikes Back*'s cliffhanger ending, the pressure was on to make a barnstorming conclusion to the Star Wars saga. Would Lucas be able to deliver? SciFiNow reveals the story behind *Return Of The Jedi*

WORDS LEE MEDCALF

STAR WARS EPISODE VI: RETURN OF THE JEDI

The Complete Guide

Only now at the end do you truly understand



June 1980, *Empire Strikes Back* had been released a mere few weeks before, taking money hand over imperial glove, and in turn finally giving George Lucas true financial independence from the studio system, something he craved since the earliest days of his career. With *Empire*'s cliffhanger ending demanding a conclusion, Lucas wasted no time and began development on the third instalment of the *Star Wars* saga. He began working on a story draft literally days after the box office receipts for *Empire* confirmed the film was a success.

Once again funding the movie himself, Lucas was determined that there would not be a repeat of budget madness of *Empire* and the production would go differently this time. Without a shooting script and barely a draft story to go on, Lucas assembled his crew including producer Howard Kazanjian. Kazanjian was to change the game entirely by setting out a production schedule based around a release date before anything else. With 25 May 1983 set in stone, the rest of the schedule for filming, visual effects and other post-production requirements were decided by working backwards from this date. It was a different approach at the time, with many considering Kazanjian crazy for setting dates before a shooting script existed. Yet Kazanjian stuck to his guns, being a firm believer in preproduction planning. "If you don't follow the calendar, you're not following the budget. If you're a week late starting the mix, it means you have a week more of offices and cutting equipment or whatever."

The result of Kazanjian's approach was a happier Industrial Light and Magic, who had more time assigned to it to work on designs and models, but a nervous set design team who had to build sets based on the story draft from Lucas rather than an actual shooting script. ➤





BO SHUDA!

Building the galaxy's most feared gangster

Up until *Jedi*, Jabba the Hutt remained an unseen yet omnipresent threat in the *Star Wars* universe for Han Solo. With the smuggler's capture in *Empire Strikes Back*, finally this crime lord was going to get his moment in the sun.

In the original *New Hope* script, Lucas depicted Jabba as a "fat, slug-like creature with eyes on extended feelers and a huge ugly mouth". This description would initially influence the design by Phil Tippett. Tippet further refined the design, using such references as the character of crime lord Kasper Gutman, played by Fifties actor Sydney Greenstreet in the movie *The Maltese Falcon*, and the Caterpillar from *Alice In Wonderland*.

Once complete it then fell to Yoda designer Stuart Freeborn and his team to realise the corpulent gangster. Sculpted by John Coppinger and taking a crew of six roughly three months and half a million dollars to build, Jabba would be the largest puppet ever constructed at the time, and it required a team of five people to operate.

Three of the operators would be inside the monstrous puppet: two controlling the arms and mouth, while the third would be controlling the tail. Jabba's eyes, breathing and "brain expansion" were controlled externally. Conditions inside the puppet were hot and uncomfortable at the best of times yet the tail proved to be the most dangerous. In the climactic confrontation between Leia and Jabba, Carrie Fisher climbed over the tail, inadvertently stabbing tail puppeteer Mike Edmonds in the head with her stiletto heel.



The scene where C-3PO is mistaken for a god is a comment on memorabilia collectors. Maybe.

➤ Lucas with Kazanjian began searching for a director to make the film. Initially Lucas wanted his friend Steven Spielberg to direct the movie, but ultimately was not able to. Lucas's problem with hiring his friend, among others, stemmed from a legal row that arose with the Directors Guild of America. By placing the director credits at the end of *Empire*, Lucas had broken the DGA guidelines. He was heavily fined by the organisation, he paid his dues and promptly left the DGA. This move closed off DGA members, such as Spielberg, from Lucas who began to look for directors more left field. Many directors applied to Lucas on spec to direct the next *Star Wars* film; Lucas and Kazanjian interviewed many and at one point even asked master of weird David Lynch to direct. Lynch turned down the



TRIVIA

The growls of the Rancor creature were actually the growls of a Dachshund.

gig to direct *Dune* instead and eventually Lucas settled on welsh

director Richard Marquand.

Marquand seemed like an odd choice for the job – an Emmy winning director of a number of BBC documentaries and only two films (the third, *Eye Of The Needle*, was still in production when Lucas approached him). With no experience of special effects either, Marquand looked ill suited to the task ahead. Yet what Marquand lacked in experience he made up with in enthusiasm. "I believe in The Force and I believe in Luke Skywalker," he told *American Cinematographer*, "I absolutely take the myth seriously. I believe in the same way as I believe in the stories of Arthur and the Round Table or in the stories of Robin Hood. You don't approach this type of movie, or indeed any movie with cynicism, because if you do you're dead. You can see it on the screen; you can smell the cynical director."

By the time, Marquand was aboard, *Empire* alumni and Yoda designer Stuart Freeborn had already been working for a month on creating a new Yoda puppet and Chewbacca suit. Designers Joe Johnston and Ralph McQuarrie, seconded from duties on *Raiders Of The Lost Ark*, had been working full time on designs for several weeks based purely on Lucas's story draft entitled *Return Of The Jedi*.

Finally, work began on the script, with Lucas and Kazanjian bringing *Empire* and *Raiders* scribe Lawrence Kasdan back. Kasdan, Lucas, Marquand and Kazanjian spent two weeks in conferences, taped by Kasdan, hammering out the script and plot points. Everything from the title – "I thought it was a weak title," recalls Kazanjian, which resulted in the film being re-titled *Revenge Of The Jedi* – to the big elephant in the room, the availability of Harrison Ford.

Carrie Fisher and Mark Hamill, both contracted for all of the movies, were to return yet Ford's contract ended with *Empire* clearly sealing the frozen smuggler's doom. Ford himself was happy with the situation: "I thought Han Solo should die," he exclaimed, "He's got no mamma, no poppa

WHAT'S IN A NAME?

What exactly is Blue Harvest?



After the inflated budget of *Empire*, Lucas was intent on keeping control on *Jedi*'s finances. "Any time you would try to negotiate for production facilities or people the price would be \$2 where it would normally cost \$1," exclaims *Jedi*'s production supervisor Jim Bloom. "So, I had the suggestion that we change the name of the picture."

As a result, *Jedi* became horror movie *Blue Harvest: Horror Beyond Imagination*. The name was credited to producer Howard Kazanjian who went to extreme lengths to maintain the ruse. "When shooting *Jedi* in the US we called the film *Blue Harvest*. Camera slates, invoices, hotel reservations, call sheets, production reports, and crew hats and T-shirts all read *Blue Harvest*. So, when a visitor would

ask, 'what are you shooting' and we said *Blue Harvest*, they went on their way."

With only the font of the logo giving any clue to the real film, the ruse worked throughout most of the pre-production phase and initial shooting. The game was up, though, when around 60 people spotted the core cast filming the Sail Barge sequence and refused to leave until they had autographs and photos.



HIVE OF SCUM AND VILLAINY

A who's who of Jabba's palace



Bib Fortuna

Jabba the Hutt's fearsome if weak-minded Twi'lek right-hand man. An outcast of the Twi'lek society, Fortuna was a spice smuggler who later became acquainted with Jabba through smuggling channels. Later, in Jabba's employment, it was Fortuna who earned the position of majordomo by securing a Rancor for Jabba's birthday.



Oola

A Twi'lek female and daughter to a clan chieftain on the Twi'lek homeworld of Ryloth, Oola was tricked into attending Jabba's palace by Bib Fortuna. Believing naively that she could leave at any time, she went willingly with Fortuna before being enslaved by the Hutt.



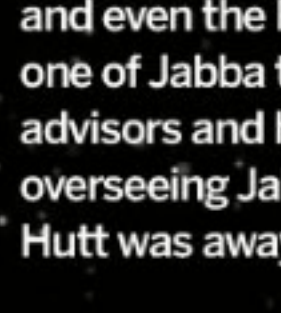
Salacious Crumb

A Kowakian monkey-lizard, known for his sadistic sense of humour, Crumb was caught stealing food from Jabba. Managing to escape in a way that amused the Hutt, Crumb's life was spared in exchange for a role as court jester, being forced to humour Jabba once a day or face being eaten by him.



Ephant Mon

A Chevin from the planet Vinsoph, Mon was a skilled mercenary and gunrunner supplying weapons to planetary militia groups



Malakili

Jabba's Corellian Rancor handler was sold to the Hutt by the owners of Circus Horrificus, a gladiatorial travelling show, after a nasty incident involving an escaped Arqet resulting in the death of 12 spectators. Malakili forged a close relationship with the Rancor to the point he would treat its wounds and eat meals with it.



Tessek

A Quarren or 'Squid-Head' from the water world of Mon Calamari, Tessek once had ties to politics, but after Mon Calamari was overrun by the Galactic Empire, Tessek fled the world. The Quarren later acted as Jabba's accountant, secretly plotting to kill his boss with a bomb until Skywalker arrived.



Max Rebo

Rebo, real name Siiruulian Phantele, was a young and naïve Ortolan musician. His two loves were music and food, which would be his undoing. Forming a band with singer Sy Snootles, the idiotic Rebo signed a lifetime contract for the whole band to work for Jabba with no payment except an unlimited supply of food.



Sy Snootles

An ambitious Pa'lowick singer, and the lead vocalist for the Max Rebo Band, Snootles found herself trapped by Max Rebo's contract with Jabba the Hutt. During her time at the palace, she spent most of her time attempting to find ways of getting the Hutt to revoke the deal.



Ree-Yees

A convicted murderer, Ree-Yees sought refuge with Jabba the Hutt on Tatooine. He was given a menial task by the Hutt, caring for Jabba's pet frog-dog Bubo. Ree-Yees and Tessek tried assassinating Jabba by planting a bomb on Bubo. However, this failed when all were killed at the battle of the Sarlacc.



Saelt-Marae

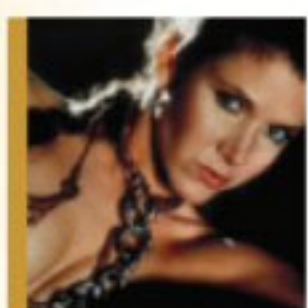
Referred to as Yak Face, this long-lived Yarkora was an expert confidence trickster and information broker. Handsomely paid for his services by the Hutt, Saelt-Marae spent his time at Jabba's court posing as a trader, using this guise to gain trust and learn of plots against Jabba.



The creature designs were uniformly excellent with Rancor being particularly outstanding.

Look at the size of that thing!

We look, look and look again, at what is for many the most iconic element of Jedi



Leia's. Gold. Bikini. Three words that will have fans of a certain age recalling the moment that Leia made them feel a bit 'funny'.

The costume was partly created in response to Carrie

Fisher's complaints that her costumes so far had not shown that "she was a woman". George Lucas approached costume designer Aggie Guerard Rodgers with some general ideas about the scenes in Jabba's palace. It was clear to Rodgers as Lucas described the scenes that he wanted something special for the costume: "His eyes started sparkling when we talked about it," claimed the designer.

Inspired by the art of Frank Frazetta, the costume was sketched by Nilo Rodis-Jamero. Rodgers built the costume with ILM sculptor Richard Miller and model maker Lorne Peterson.

The design had to fit Fisher perfectly, which required a full torso cast. One of the mould makers became very excited at the prospect of the body casting, and he concerned the production team so much that they gave the job to someone else.

When Lucas revealed the design to Fisher, she claimed he showed her "to frighten me into exercise, I think. He succeeded." The inflexibility of the costume would cause regular embarrassing 'wardrobe malfunctions' and the actress later confessed that the costume was so difficult to wear it was "what supermodels will eventually wear in the seventh ring of hell".



TRIVIA

Jabba's death at the hands of Leia was inspired by the death of Luca Brasi in *The Godfather*.

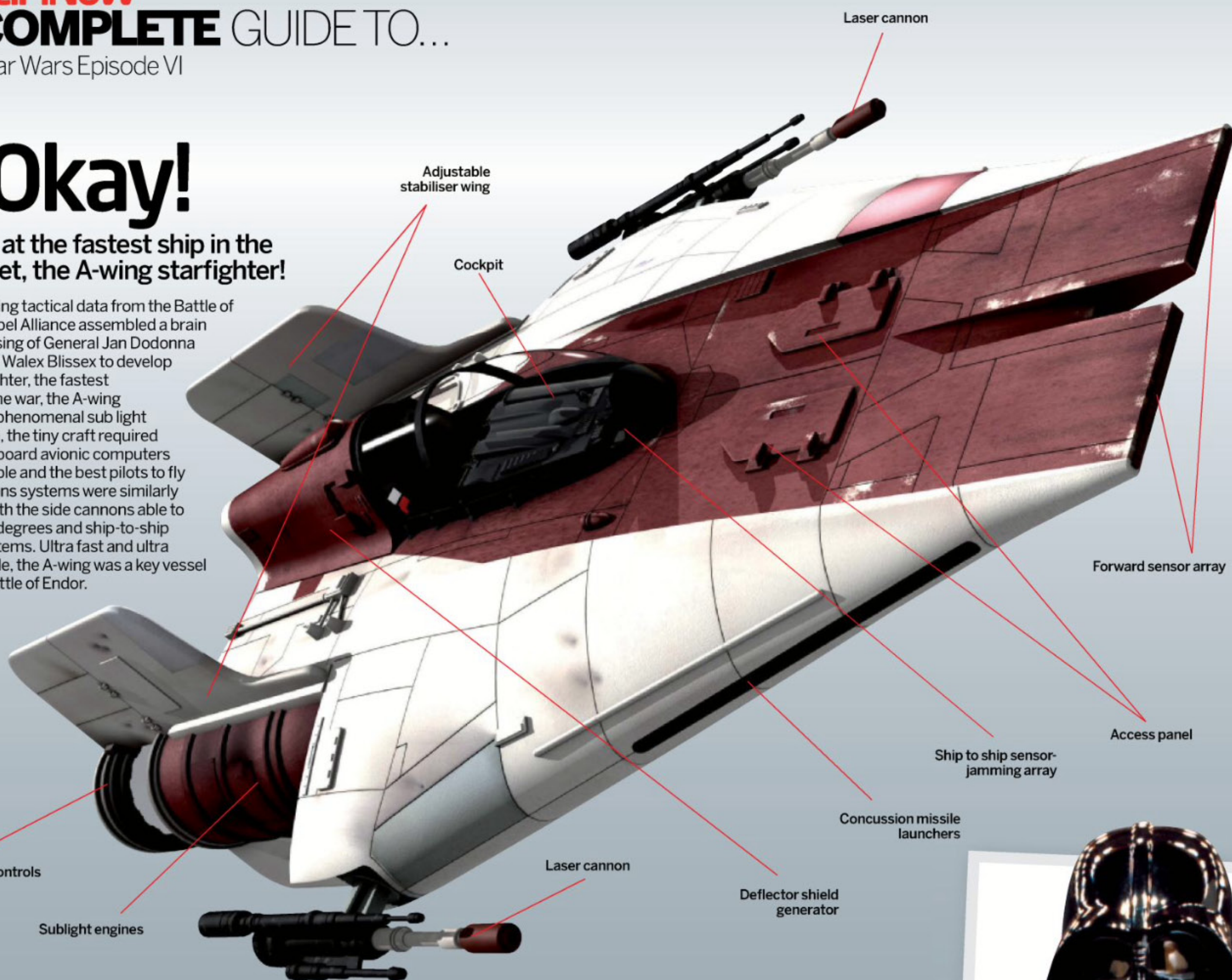


One of the most iconic sci-fi costumes of all time, the gold bikini has, predictably, many fans.

A-Okay!

We look at the fastest ship in the rebel fleet, the A-wing starfighter!

After examining tactical data from the Battle of Yavin, the Rebel Alliance assembled a brain trust comprising of General Jan Dodonna and engineer Walex Blissex to develop a new star fighter, the fastest one seen in the war, the A-wing fighter. With phenomenal sub light performance, the tiny craft required powerful on-board avionic computers to keep it stable and the best pilots to fly it. The weapons systems were similarly advanced, with the side cannons able to rotate by 60 degrees and ship-to-ship jamming systems. Ultra fast and ultra manoeuvrable, the A-wing was a key vessel in the final battle of Endor.



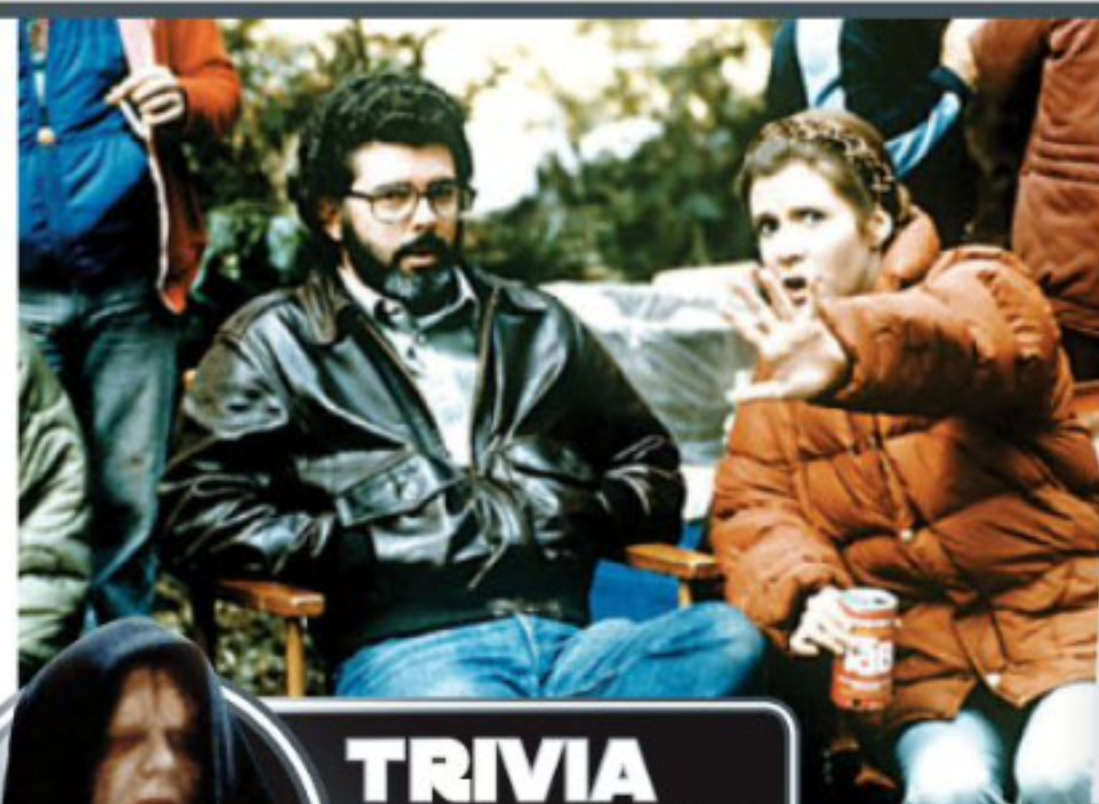
NUB YUB!

We take a look at the origin of the Ewoks, one of the most contentious elements in Star Wars

George Lucas always foresaw the might of the Empire overthrown by a primitive race – something many critics saw paralleling the Vietnam War. Developed early in the production, Ewoks were a retooling of the originally intended race, Wookiees. Chewbacca was the turning point for the decision to discard Wookiees, having evolved to a more advanced creature than Lucas liked for the ending.

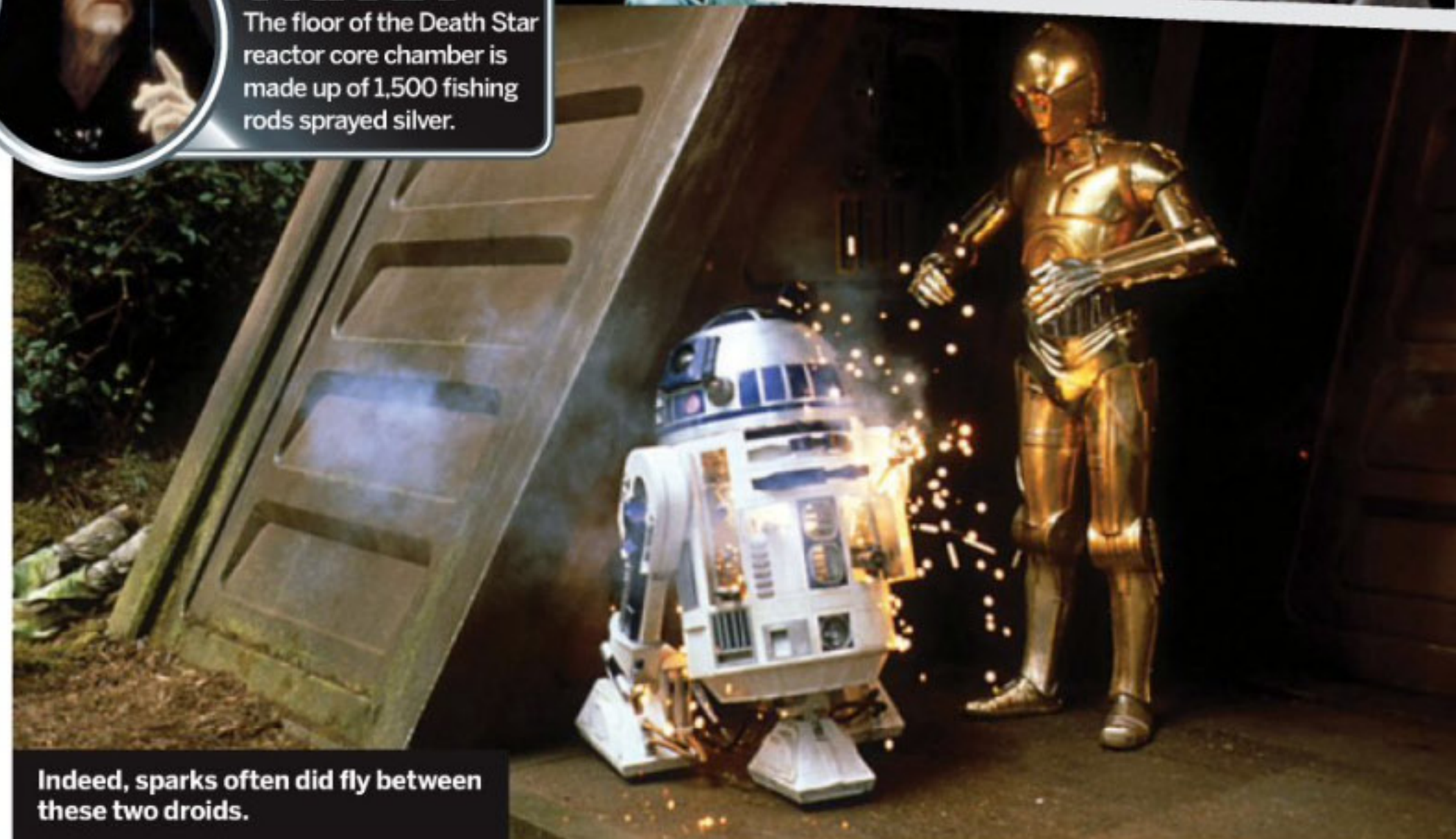
"The original concept of the Ewok was that he should be short and small, sort of a short version of a Wookiee," he revealed, yet the design went through many stages. "The original creatures were much more human, and I wanted to get away from it looking like a man in a furry suit... evolving that, more and more fur got put on and the eyes got bigger and he became more animal-like." Lucas explained, "We realised it was getting to be a very cute creature, a teddy bear like creature, which we fought a great deal but eventually we dared to be cute."

This cuteness annoyed the fans, with many believing Lucas created Ewoks purely for merchandising opportunities. Others saw them in an inspirational light, showing a desire for freedom empowering the downtrodden. However, in hindsight the Ewoks would represent shape of things to come.



TRIVIA

The floor of the Death Star reactor core chamber is made up of 1,500 fishing rods sprayed silver.



Indeed, sparks often did fly between these two droids.



TRIVIA

Director Richard Marquand voiced Jabba's droid EV-9D9 and played a Scout Walker pilot.



The father/son duels gripped audience members the world over.



➤ and has no story responsibilities at this point, so let's allow him to commit self sacrifice."

Kasdan supported Solo's sad fate: "Someone had to go, someone had to die," the writer confessed, "And I thought it should happen very early... so you begin to worry about everybody. We should sacrifice somebody but George was against it. George knew what he wanted and got what he wanted."

More changes occurred over the two weeks such as the return to Dagobah, at Marquand's insistence, to solidify Vader's confession at the end of *Empire* as the truth. The Millennium Falcon gained a prominent role in the Battle of Endor, where previously it was to act like the shuttle Tydirium, ferrying the rebels planet side. Additionally, at one point Obi-Wan Kenobi was set to return to life from The Force, when the Emperor was defeated. However, the biggest fundamental change to the script for most was the amendment of Wookiees to Ewoks.

The reason for the change from Wookiees to Ewoks was that Lucas envisioned a tribal primitive species bringing down the technological might of the Empire. However, as the *Star Wars* saga had progressed, Chewbacca's part in the saga had proven the Wookiees far more technologically adept than Lucas would have liked for the finale. As for his approach to the Ewoks and their look, Lucas took the simple route of noting that to make the Ewoks different from Wookiees he should just reverse the size.

By September 1981, the design phase was fully underway. Phil Tippett and his creature effects department were working on over 60 different

creatures and puppets that Lucas's still unscripted draft story called for. The team assembled the creatures in a special 'Monster Shop', which was a rented warehouse in San Rafael. Meanwhile Kazanjian continued preparations for the shoot and post production, laying out *Jedi's* tentative production schedule for the heads of department. In the end, it was this schedule that kept the shoot relatively problem free and Lucas happy, with a strong emphasis on maintaining control on the film's \$32 million budget.

However, the schedule almost fell at the first hurdle, when in a regular meeting with the department heads in early November 1981, concerns about the lack of a shooting script finally came to a head. All of the departments continued to work from the draft story for over 17 months with the possibility that a

different shoot script could render all their work moot. To avoid revolt, Kazanjian promised the script would be ready in ten days, although he later confessed that even he was sceptical.

The scepticism was unnecessary, though, as the first copies of the completed script arrived at the Elstree studio sound stages on 13 November 1981. Mutterings continued about the wait for the script but now with something solid to work from, the set building continued apace and by the time Marquand arrived on set a week later he found a completed Jabba's palace set and an almost complete Ewok village.

Filming eventually began on 11 January 1982 occupying all nine stages at Elstree Film



TRIVIA

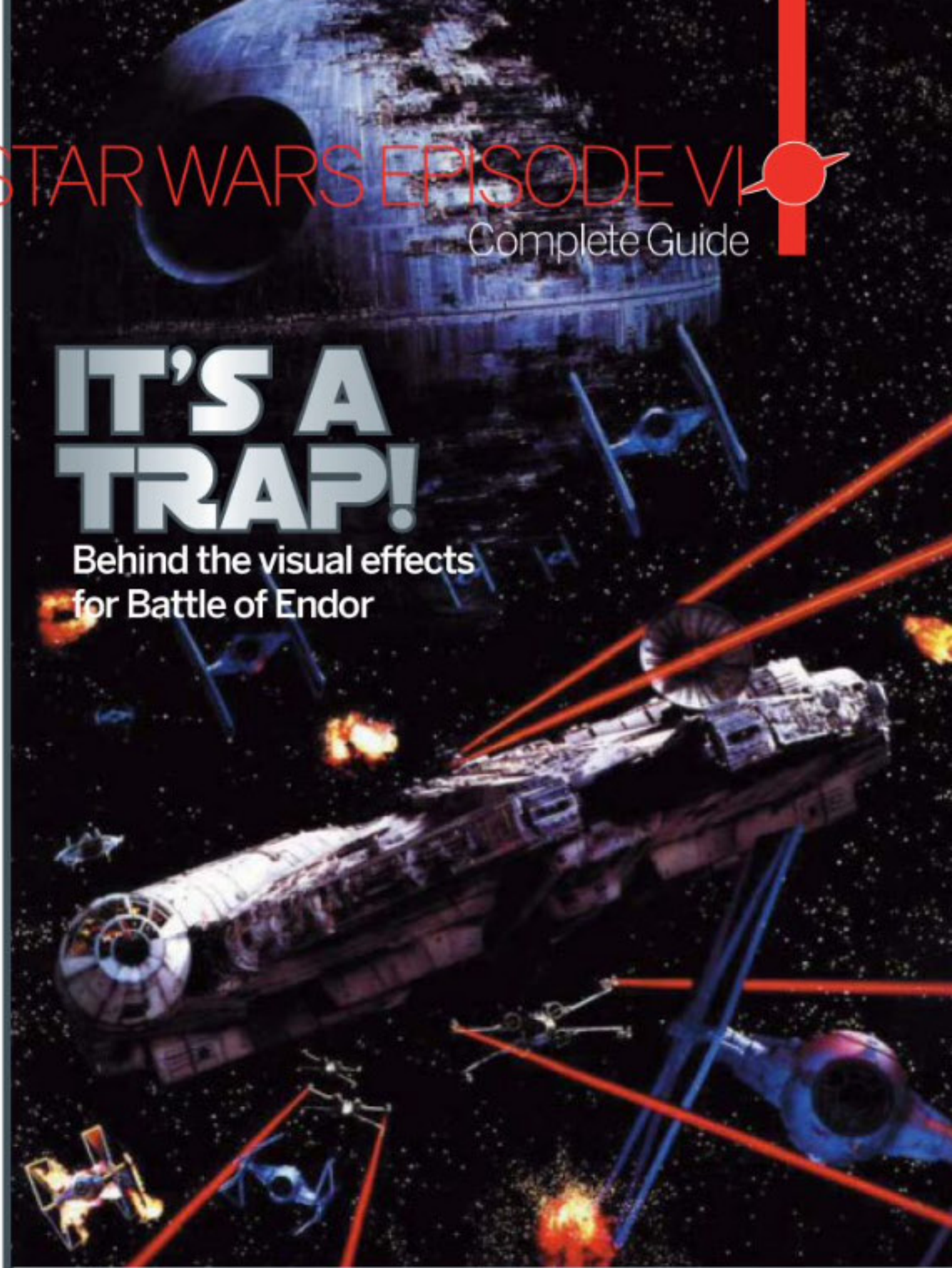
Jabba's henchmen, Klaatu, Barada and Nikto, are a reference to *The Day The Earth Stood Still*.

STAR WARS EPISODE VI

Complete Guide

IT'S A TRAP!

Behind the visual effects for Battle of Endor



Arguably one of the biggest set pieces in the whole *Star Wars* saga, the Battle of Endor was a grand slam finale to the story. The space sequence involving the entire rebel fleet colliding head on with most of the imperial navy was one of the most

complex visual effects shots of the time. It required multitudes of miniatures to be constructed and blown up along with hundreds of repeat takes to capture every separate element of a craft. "Some of our more complicated shots have had hundreds of pieces of film generated for each individual piece in the shot," explains effects supervisor Richard Edlund.

Each element needed to be filmed repeatedly using a computer-controlled motion camera called a Dykstraflex. These 'passes' would capture individual aspects of the model, internal lights, external lighting, animation, shadow passes of other craft and so on. These would then be composited together to create the final image, like laying pieces of a puzzle together. The models themselves were both rod controlled and fixed base models.

"I wouldn't say there's anything really innovative about anything that I did," explained model cinematographer Ken Ralston. "The only hard part about the whole thing – and I say this like it was nothing when it was terrible – was the size of it."

The choreography of the sequence along with the sheer number of ships involved slowed the process down tremendously. "To choreograph that is very difficult," Ralston revealed, "just to get everything to go the right way and to get the action to do everything we wanted and not get to be in such a mess that you couldn't follow the action. That's hard when you have so many different things in a shot. Sometimes your eye doesn't know where to go and you're looking all over but can't find the main action."

In the end, it's the result that counts and the final shots to this day retain a power and excitement that cannot be denied. The Battle of Endor is a stunning achievement by the wizards at Industrial Light and Magic, that 27 years on still retains a visceral power that stands up even by today's CG excessive standards.

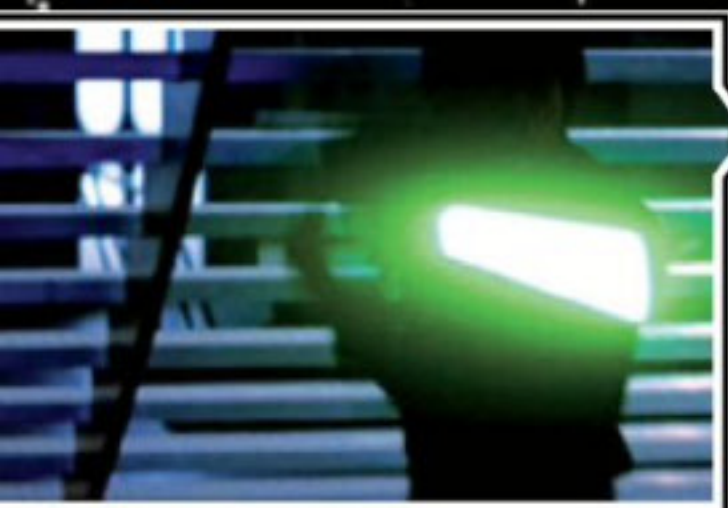


Boba. Nice hat, shame about your 'dad'.



THE JOYS OF JEDI

Although considered the lesser of the original trilogy, *Return Of The Jedi* still had some of the saga's most outstanding moments



It's a trap!

4 The rebel fleet drop out of hyperspace believing they have the element of surprise. But when they realise the shield on the Death Star is still up and the Imperial navy is behind them, they see that this is a trap, beginning one of *Jedi's* most impressive set pieces.

NEVER!

1 Vader stalks Luke in the throne room, taunting the young Jedi. The threat to turn Leia to the dark side is too much for Luke, causing him to lash out at the Sith Lord. John Williams's masterful score underlines the drama of Luke's brief powerful dip to the dark side!



Speederbikes!

2 Racing at impossible speeds through the Endor forest on floating hoverbikes; only *Star Wars* could pull off such a mad idea and do it convincingly. Luke and Leia take on Imperial Biker Scouts in a bid to stop them warning the garrison stationed on Endor of the rebels' presence.



Tell your sister you were right!

5 Like the much-maligned Ewoks, the reveal of Vader as a kind old man killed the film for some. For others, the final moments of one of the cinema's most evil villains ensured a few of the audience suddenly had something in their eye.



Here goes nothing!

8 How do you top *New Hope's* trench run or *Empire's* asteroid pursuit? Simple, you take The Millennium Falcon, some TIE Fighters and X-wings and have them chase each other inside the Death Star in a breathtaking sequence, ending the Battle of Endor in style.



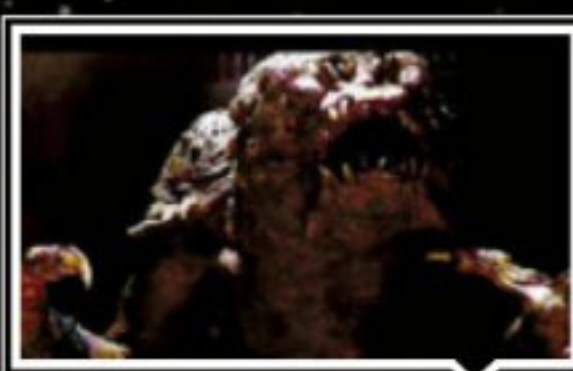
Sarlacc showdown

6 Finally, for the first time ever, we really get to see a Jedi in action, as Luke – about to be sacrificed to a Sarlacc – single-handedly wipes out 95 per cent of Jabba's forces, destroys a sail barge, and saves his friends.



Oh no! The Rancor!

7 So Luke swans into Jabba's palace as bold as brass pretending to be a Jedi, when Jabba finally introduces Luke, and us, to his pet in the basement. The Rancor sequence, although brief, is a masterwork in puppetry that still thrills and has dated better than most CGI enhancements.



the gate, because you'll get brushed aside and that'll be the end of it."

Marquand employed two units to shoot the film and two further 'skeletal' units to work at ILM and Yuma Desert. The four units worked simultaneously to maintain the tight schedule laid out for the movie. Moreover, while Lucas initially started out 'hands off', the need for control of budgets and aspects such as special effects would require him to work closely alongside Marquand.

"I hadn't realised that ultimately it was easier for me to do these things than to farm them out because it was even more complex than the last [film]. I did end up having to be there every day on the set, working very closely with Richard, shooting second unit; it was really more work than I thought it was going to be," Lucas later confessed. It was rumoured that the situation with Lucas's omnipresence caused tensions on set between him and Marquand, with the director once noting with a wry sense of humour, "It is rather like trying to direct *King Lear* – with Shakespeare in the next room!"

In keeping with the *Star Wars* filming tradition, things did not always run smoothly. After 78 days of shooting at Elstree, the production shifted to Yuma Desert in Arizona for two weeks of filming, which was promptly halted when a 40mph sandstorm whipped up, damaging the Sail Barge sets, while sand jammed the cameras. At one stage the cameras were filming and being simultaneously hoovered to keep them running. Elsewhere, even with the extra time allotted to them, ILM suffered setbacks, rejecting 100,000 feet of film stock when the film perforations failed to meet the exacting standards required for the 900 complex optical effects shots.

Eventually shooting in Yuma wrapped and the production shifted again this time to Crescent City, California, home of the huge Redwood forests that would double as the moon of Endor. While slavish adherence to Kazanjan's schedule kept things on track, once again nature slowed things down. Huge dead branches known as 'Widow Makers' hung from most trees in the area, big enough to kill someone they landed on. These needed felling by loggers to ensure the safety of everyone during the shoot. The loggers were essential, clearing the area and creating tracks to get the equipment into the set – one of them even, reportedly, stood in for Anthony Daniels as C-3PO, unbeknown to the actor at the time who was given the day off.

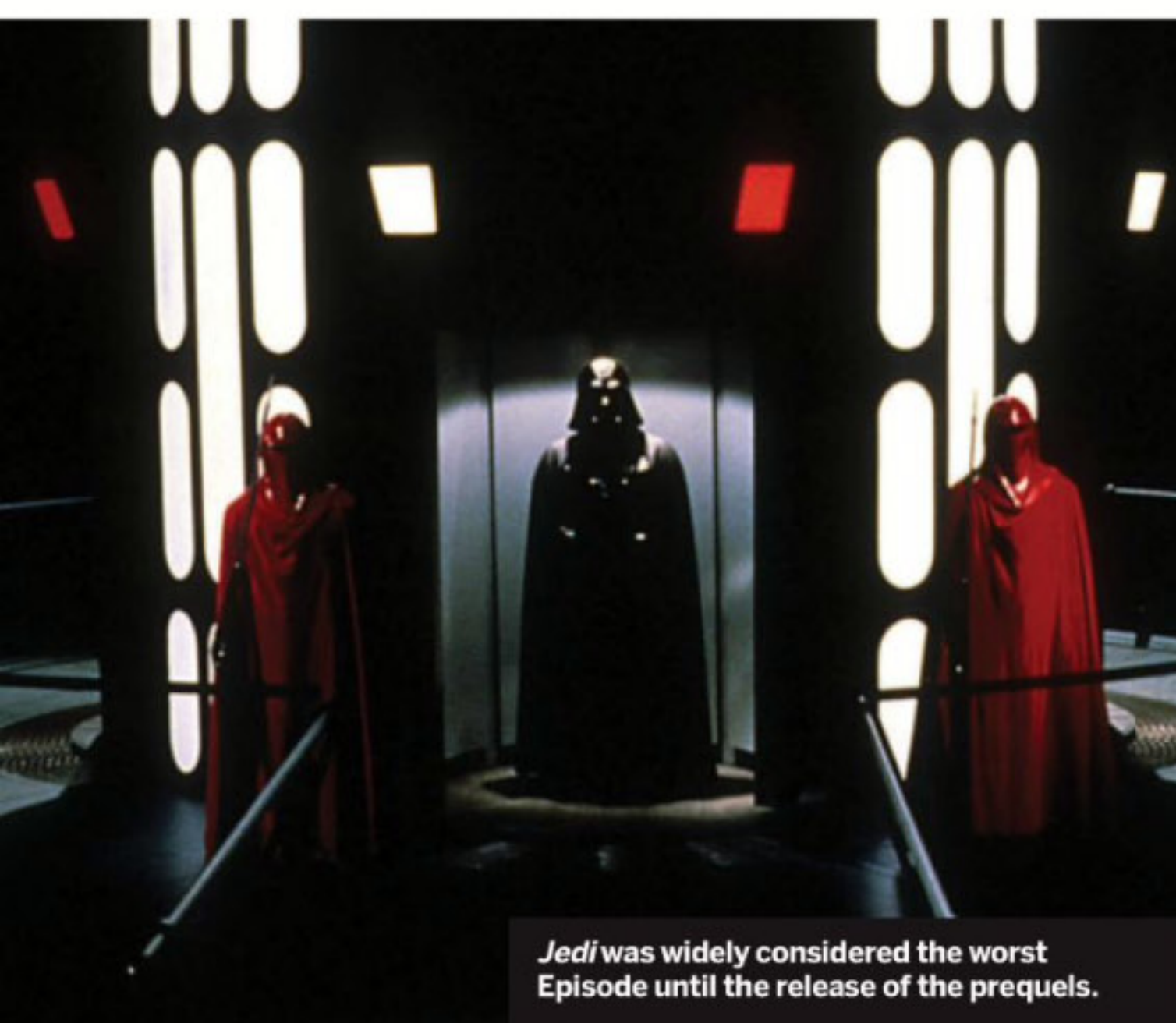
Remarkably even with these issues, the shoot wrapped as planned on 20 May 1982. This gave ILM, composer John Williams and the editing team a

TRIVIA

Ben Burtt moving his hand through cheese casserole created the sounds of Jabba when he moved.



year to complete work on the movie. On 25 May 1983, *Return Of The Jedi* premiered. It was generally well received by critics and audiences alike going on to earn a very respectable \$300 million despite fan disappointment that the mighty Empire were ultimately defeated by the Care Bears. The Ewoks would be considered the nadir of the *Star Wars* saga and fan hatred of them burnt for another 16 years until, in 1999, George Lucas introduced us to the Gungans, but that is an entirely different story... ☺



Jedi was widely considered the worst Episode until the release of the prequels.

BEHIND THE MASK

We speak to one of the men behind the monsters, Gerald Home



A graduate of Drama Studio London in 1977, Belfast born actor Gerald Home has appeared on stage and TV countless times from episodes

of *Casualty*, *Spitting Image* and *Time Gentlemen Please* to stage performances of *A Midsummer Night's Dream* and *A Christmas Carol*. Yet two of his most famed roles are ironically spent behind the heavy creature make-up in *Return Of The Jedi* as a Mon Calamari and a Quarren (Squid Head creature).

SciFiNow talks to one of the unsung heroes of *Jedi's* monster mash.

How did you find yourself involved in a project such as *Return Of The Jedi*?

Early in 1982, I got a call from a mime teacher and director I knew called Desmond Jones, who had seen me work on stage, saying he had been asked to put together a group of performers to work on a new film (no title was mentioned at that time) to play alien creatures in masked costumes. He asked if I'd like to audition and said nine performers would be chosen, and would be listed in the film's end credits as Mime Artists... Our final audition took place in a cold, draughty hall in London on 9

January 1982 and that's when we were told the film we were auditioning for was *'Star Wars 3'*. Luckily, I was cast, and told my main character would be an alien called Squid Face (later sometimes called Squid Head, or Squidy, on set) and I'd also be playing a second character, a Mon Calamari.

Did you feel any pressure at being involved in such a huge franchise?

No, not 'pressure' exactly. After all, this was what I'd trained for, and I'd already had a lot of experience between leaving drama school in 1977 and filming *ROTJ* in 1982. So I felt 'ready' for it. Of course, there was a certain amount of nerves

As for the Special Edition releases, these films are George Lucas's babies, so he's perfectly entitled to do with them what he wants

before filming began because we all knew that the original *Star Wars* and then *Empire* had been huge worldwide successes, so we knew we were in what would be a hit film and also that we were part of cinema and cultural history. But once an actor gets on set, the work is what's foremost in your mind, not the history, and you concentrate on what you have to do at each given moment.

How long would you spend in the make-up chair?

I didn't actually spend any time in the make-up chair; it would have been impossible for me to function if I'd been in the mask all the time, so I was dressed in my dressing room, and the Squid Head and Mon Cal heads were put on by my dresser on set, when needed. Make-up was applied on set, to conceal the parts of my skin that were visible. The Mon Cal mask was quite easy to put on and take off, and could be done in minutes, but the Squid Head mask took longer because I had to be strapped into it. It was so big and heavy that it fell off if it wasn't fixed securely to my body, so there were straps attached to it that were tied behind my back, under the costume... In the beginning, it took about 30-45 minutes for me to get dressed completely as Squid Head, but as filming progressed, we got it down to between 5-10 minutes, and found ways to take the masks off between shots whenever possible.

Full head prosthetic make-up is notoriously uncomfortable; how did you find the experience?

Actually, the Squid Head head wasn't prosthetic make-up; it was mostly a rubber/latex mask. The make-up that was applied, when necessary, was to conceal any bits of my skin that could be seen inside the mask. But yes, it was incredibly hot and uncomfortable. The mask was made to fit my head exactly by building up layers of foam rubber inside the mask. You can imagine what that felt like; it was sticky and hot and smelly!

How much freedom did you have portraying a creature and how did you go about preparing to perform as a Squid Head or Mon Calamari?

I was only given two bits of precise character information: before filming the Squid Head scenes, I was told by Richard Marquand, the director, that my boss was the meanest, vilest crime lord in the galaxy – Jabba the Hutt; and before filming the Mon Calamari scenes I was told that my boss now was the kindest man in the galaxy – Admiral Ackbar! Other than that, I was totally free to portray my characters as I wanted.



My preparation for the roles was decided by the costumes I was given to wear; in other words, the costumes told me how I should move inside them. My training taught me to always show off the costume I was wearing in any production. That's why I often had my hand on my waist as Squid Head, with my cloak draped over one shoulder, so the character's dress and belt could be seen. If I had kept my arms by my side, the costume would have been hidden.

The Mon Calamari costume was quite hunch-backed, so I exaggerated that shape inside the Mon Cal costume. In short, I was round-shouldered as the Mon Cal and upright with shoulders back as Squid Head. The Mon Cal costume required fast, jerky movement, and the Squid Head costume required flowing, more graceful movement.

How did you feel about the Special Editions, which replaced or over populated some scenes with CGI?

I wasn't aware of them until a few years ago. Their original release somehow passed me by... These films are George Lucas's babies, so he's perfectly entitled to do with them what he wants. The one thing I will say is that I loved Sy Snootles and her original song in Jabba's Palace, because I watched my friend Tim Rose endlessly rehearsing it way back in 1982, and sang along with it – and I miss it!

Lastly, was there any creature you wished you could have been?

Does The Emperor count as a 'creature'? If so, I'd like to have played him. Baddies are always more interesting parts for an actor to play. Other than that, I'm happy to be thought of as the actor inside the Tessek and Mon Calamari Officer masks. ☺





THE





We count down the 77 best, most funny, dramatic and galaxy-changing Star Wars® moments across Episodes IV-VI, as chosen by us and you, and endlessly debated with all the climatic ferocity of a lightsaber duel. Why 77? If you don't know the answer to that, you're reading the wrong magazine...

THE EXPERT PANEL

They go far back on the subject of Star Wars – so far back they've been replaced with CGI in the Special Editions

Aaron Asadi **AA**
James Hoare **JH**
Samuel Roberts **SR**
Steve Burns **SB**
Ian Dransfield **ID**
Gordon Butler **GB**
Dan Gray **DG**
And, of course, you guys!

THE VICTORY CEREMONY

A New Hope

After all that anguish and tension, Han and Luke get a medal (though not Chewbacca; I suppose he's just chaperoning them), bringing together all the audience's good feelings. **SR**

CHEWIE THROWS STORMTROOPERS AROUND THE CARBON-FREEZING CHAMBER

The Empire Strikes Back

We were warned never to get the Wookiee angry, and his fury is awe-inspiring, batting the Emperor's finest around like dolls to protect his friend. **JH**

LEIA UNFREEZES HAN FROM CARBONITE

Return Of The Jedi

Star Wars has always been good at pulling the wool over our eyes, leaving no clue that bounty hunter Boushh would turn out to be Leia. This is a sweet scene, partially undermined by a room of laughing muppets. **SR**

LUKE TELLS LEIA THEY'RE BROTHER AND SISTER

Return Of The Jedi

"It probably made that night after the first Death Star battle seem a little 'awkward'."

@TheBozDog

THE SUPER STAR DESTROYER PLOUGHS INTO THE SURFACE OF THE DEATH STAR II

Return Of The Jedi

This is pure *Star Wars* fan service: one really cool spaceship smashing into another. The only way it would have been better is if Lando had crashed the Falcon in there. **GB**

THE FALCON MAKES TWO STAR DESTROYERS COLLIDE

The Empire Strikes Back

Any time you doubt the Millennium Falcon's 'not a hunk of junk' status, just remember this moment. Swift manoeuvring leads two Star Destroyers into the biggest of space-collisions. **ID**

THE DEATH STAR II DESTROYS A CALAMARI CRUISER

Return Of The Jedi

If *Jedi* taught us anything, it's the value of never trusting your intel. The shield is still up, it is indeed a trap, and "that thing" is absolutely operational. **ID**

THE DESTRUCTION OF THE DEATH STAR II

Return Of The Jedi

Though obviously less tense than the trench run, the destruction of the second Death Star is a rip-roaring set piece, aided

by the Falcon and Wedge's swift escape from its exploding core. I also enjoy Nien Nunb's bizarre laugh. **SR**

LUKE SWITCHES OFF HIS TARGETING COMPUTER

A New Hope

If someone did this in a real combat situation, you'd be livid – here, though, Luke shows audiences the power of the Force, while the hairs on the back of our necks go up as Obi-Wan speaks to the pilot from beyond the grave. **GB**

"RED 5 STANDING BY."

A New Hope

The fat one is called Porkins? Really? Nonetheless, this exchange creates a terrifying level of tension as the pilots head towards the looming Death Star, book-ended by Luke's iconic "Red 5, standing by." **SR**

HAN AND LUKE MAN THE FALCON'S TURRETS AGAINST IMPERIAL FIGHTERS

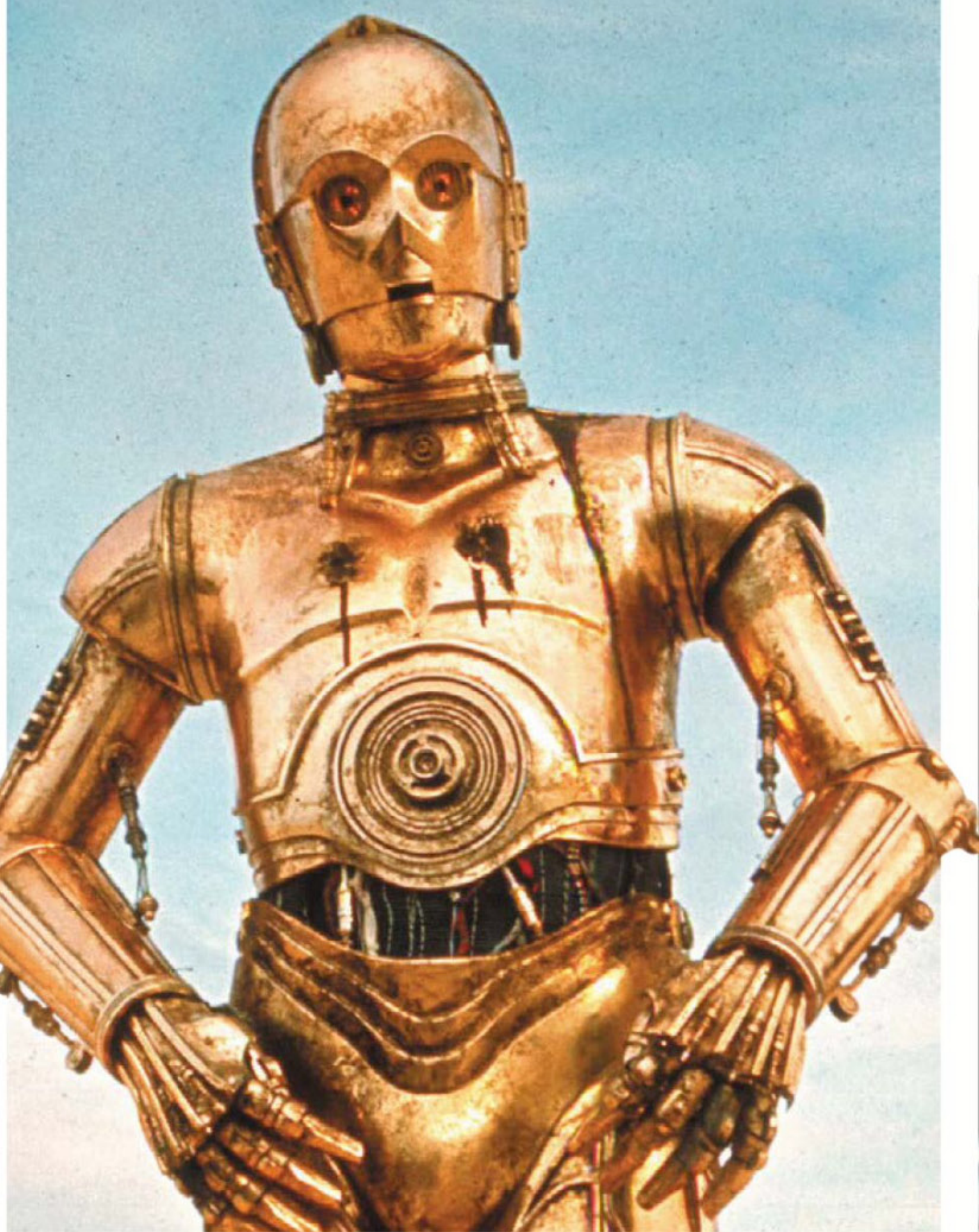
A New Hope

The first full-on action sequence involving the Millennium Falcon, this scene opens our eyes to the irrefutable cool of the ship, and cements Luke and Han as equals. **DG**

GREATEST STAR WARS MOMENTS



The Millennium Falcon: the "fastest hunk of junk in the galaxy".



➔ THE EMPEROR'S ARRIVAL

Return Of The Jedi

The claims of Darth Vader being the most evil man in the universe suddenly fall by the wayside the moment this hooded old man turns up, and even the feared Dark Lord himself is diminished by his wake. **ID**

THE GARBAGE COMPACTOR CLOSES IN

A New Hope

"Loved when Luke gets dragged under in the trash crusher! Made me jump every time as a kid." **@emluka**

"I THOUGHT THEY SMELLED BAD... ON THE OUTSIDE!"

The Empire Strikes Back

"It was Solo's opportunity to leave Luke stranded, get the girl and disappear into the great unknown." **@robbrichardson**

"Felt sad that he sliced open the Tauntaun, slightly freaked at the innards." **@pmcvark**

"STAND BY, ION CONTROL...FIRE"

The Empire Strikes Back

The Rebels' first strike against the Empire on Hoth, with the Ion Cannon being able to take down a Star Destroyer with just a few shots. They probably should have taken it to Endor. **GB**

YODA AND OBI-WAN URGE LUKE NOT TO LEAVE DAGOBAH

The Empire Strikes Back

The hopeless undercurrent of this scene is a classic piece of foreboding in *Empire* – Luke would pay the price for his decision to help his friends, and the words "There is another" expands the boundaries of this fictional universe. **SR**

R2-D2 ZAPS SALACIOUS B CRUMB

Return Of The Jedi

Han dispatches Boba Fett, Leia kills Jabba, and we can't help but cheer as the plucky astromech blasts his own sniggering tormenter with a few volts. **JH**

CHEWIE GIVES UP FIXING C-3PO AND TIES HIM TO HIS BACK

The Empire Strikes Back

In the galaxy's biggest fashion faux pas, Chewie adorns C-3PO like an annoying golden backpack, and the two interact like an old married couple. **DG**

LUKE USES THE FORCE TO ESCAPE THE WAMPA AND SEES OBI-WAN

The Empire Strikes Back

This is the first time *Empire's* overall darkness becomes clear, as Luke demonstrates his growing connection to the Force by summoning his lightsaber

and taking an arm off. The ghostly Ben Kenobi must have been a huge (and pleasant) surprise to the awed cinemagoers of 1980. **SR**

WEDGE AND JANSON TAKE DOWN AN AT-AT

The Empire Strikes Back

Luke's going to destroy them all, right? No, the ever-present Wedge gets to do something other than not dying, taking down one of the Empire's biggest. **ID**

LEIA STRANGLES JABBA THE HUTT

Return Of The Jedi

Modelled on the garroting of Luca Brasi in *The Godfather*, this is an understated moment of ugliness and savagery against a backdrop of Jedi-fu and blaster fire. **JH**

CHEWIE CHOKES LANDO

The Empire Strikes Back

Although we can sympathise with Chewie's righteous anger following Han's incarceration in carbonite, Lando got a pretty bad rap here. What was he supposed to do? **SB**

LUKE SLICES THE SPEEDER BIKE

Return Of The Jedi

Before *Return Of The Jedi* is marred by small, hairy creatures, this scene feels like an excuse for Luke to show off his new

"JABBA THE HUTT'S DEATH IS AN UNDERSTATED MOMENT OF UGLINESS AND SAVAGERY"

lightsaber again. Nevertheless, it is one of the most exciting set pieces that takes place on the forest moon of Endor. **GB**

LEIA KISSES LUKE IN FRONT OF HAN

The Empire Strikes Back

While first viewing lets this scene pass as an expected moment, later viewing leaves the viewer struggling to hold back vomit, screaming "DON'T DO IT, HE'S YOUR BROTHER!" **DG**

LUKE ESCAPES DEATH BY SARLACC PIT

Return Of The Jedi

In a vast departure from the previous films, Luke has left his former self behind to become focused, skilful, and for lack of better words, a complete badass, taking on Jabba's hordes with his new improved lightsaber. **DG**



"Watch your mouth kid, or you'll find yourself floating home" etc.

"YOU'LL NEVER SEE A MORE WRETCHED HIVE OF SCUM AND VILLAINY"

A New Hope

If *A New Hope* is essentially a sci-fi, boys-own serial writ large, then Obi-Wan's statement represents the call to adventure we and Luke have been waiting for. **SB**

YODA DIES

Return Of The Jedi

Yoda's passing was very sad, knowing that he couldn't help Luke complete his training, and that he was the last of the Jedi. He left audiences with a longing to know what his life as a Jedi entailed. **GB**

LUKE CONFRONTS 'VADER' IN THE DAGOBAH CAVE

The Empire Strikes Back

"I think this was pretty much a defining moment of the film. Particularly creepy if you didn't know the father/son 'twist'."

@RobbRichardson

"This was psychoanalytical on Luke's part, it showed that he was fascinated by Vader/becoming Vader rather than scared." @HairyBetty

"WHO'S SCRUFFY-LOOKING?"

The Empire Strikes Back

We have no idea what a nerf herder is,

but surely – with how Leia spits it out – it's worse than simply being 'scruffy-looking'? Apparently not, according to Han's wounded pride. **ID**

THE FALCON ARRIVES AT CLOUD CITY

The Empire Strikes Back

This scene demonstrated yet another beautiful side of the *Star Wars* galaxy, with the Falcon being escorted to the floating city by tandem Cloud Cars. **SR**

THE FALCON ESCAPES THE EXOGORTH

The Empire Strikes Back

As pace-setting exercises go, the Falcon's exit from the giant space slug is spectacular, because both the characters and the audience realise what's happening at exactly the same time. **SB**

"HELP ME OBI-WAN KENOBI, YOU'RE MY ONLY HOPE."

A New Hope

The words that would bring down the Empire, R2's holographic message shows Leia as a damsel in distress, never hinting at her independent nature. **DG**

LANDO BETRAYS HAN

The Empire Strikes Back

After Han and his companions are welcomed by his old friend, a door slides

open to reveal Vader sat at the dinner table – a terrifying concept indeed. **DG**

"LET THE WOOKIEE WIN"

A New Hope

In one of the most quotable lines of *A New Hope*, the audience is informed that despite their cuddly exterior, a Wookiee's feelings are not to be messed with. **DG**

OBI-WAN TAKES A LIMB

A New Hope

"YOU'LL BE DEAD!" isn't something you want hear when your only company is a crazy old hermit. Unless he has a proclivity for lopping arms off, that is. **ID**

LUKE FINDS HIS AUNT AND UNCLE MURDERED BY THE EMPIRE

A New Hope

As viewers, we're expecting Luke to find bad things when he returns to his home, after discovering that's where the stormtroopers went – the sight of Uncle Owen and Aunt Beru as charred corpses is a horror we didn't anticipate. **GB**

LUKE GETS A NEW HAND, WHILE LANDO GOES OFF TO SEARCH FOR HAN

The Empire Strikes Back

Son becomes closer to father in a way neither of them would have expected, ➤



DARTH VADER

The dark lord's highlights

DARTH VADER CHOKES ADMIRAL MOTTI

A New Hope

Up until this point, Darth Vader is just an Imperial goon with a cool outfit. After this, he's the scourge of humanity, and the source of a billion power fantasies. **SB**

DARTH VADER FORCE-PELTS DEBRIS AT LUKE

The Empire Strikes Back

Demonstrating just how much more powerful Vader is than Luke, but also showing his limitations: with the bay window smashed, even the Sith Lord has to seek cover. **SB**

SEEING THE BACK OF VADER'S HEAD

The Empire Strikes Back

A moment of unexpected voyeurism that represents just how vulnerable Vader really is without his suit (which represents the Dark Side, of course), and in the process giving us a peek at his lost humanity. **SB**

VADER STRIDES ONTO THE TANTIVE IV

A New Hope

Has there been a better introduction in the history of cinema? This sets the tone for all six films: Vader striding over dead bodies (and the saga) like a breathy colossus. **SB**

"YOU ARE NOT A JEDI YET."

The Empire Strikes Back

"*Empire* when Vader meets Luke in the carbon freezer: 'The Force is with you young Skywalker, but you are not a Jedi yet!' Amazing!" @Colduo



HAN SOLO

Anti-hero, smuggler and comedian

HAN SOLO AND COMPANY ESCAPE THE CRUMBLING HOTH BASE

The Empire Strikes Back

Han's misfiring people management skills comes into its own here, as the smuggler and company bolt it onto the Falcon and escape Vader. Solo always finds time for quips. **SR**

HAN AND COMPANY ESCAPE FROM MOS EISLEY

A New Hope

Han is a cool character, but he's always running from something. Here, as the smuggler guns down several pursuing stormtroopers, we understand this is the most thrilling hero of the Star Wars universe. **SR**

HAN SOLO HAS A PUNCH-UP WITH A SCOUT TROOPER

Return Of The Jedi

It would have all been fine – Han wouldn't have had to very slowly throw a man at a tree if it wasn't for the loudest twig snap in the world. **ID**

"A PRINCESS AND A GUY LIKE ME?"

A New Hope

Scrape off the asteroid dust and whoopsy-daisy-incest, and Han and Leia's romance roots the adventure in something that's bigger than all of *Star Wars*: classic Hollywood. **AA**

BLIND HAN SOLO SAVES LANDO

Return Of The Jedi

The perfect mix of heroism and comedy is made even better when the Sarlacc grabs Lando's leg, producing one of the best screams in cinema. **ID**

"NEVER TELL ME THE ODDS!"

The Empire Strikes Back

We are led to believe that the war on the Empire was won by a mini-Jedi renaissance and a couple attacks on the Death Star. It wasn't. It was won by acts of blind, stupid courage like this – American bravado trumping all even in outer space. Pivotal, and eminently quotable. **AA**



The scene where Luke gazes at Tatooine's twin suns is as poignant as it is unforgettable.

➤ and apparent best friend goes hunting for kidnapped chum wearing said chum's clothes? Oh, Lando. **ID**

LUKE SUMMONS LEIA USING THE FORCE

The Empire Strikes Back

Just when you think that every last thread of hope has been expended, our realisation that Leia is tuned into the Force adds yet another dimension to what is an already dynamite movie. **GB**

OBI-WAN TAKES HIS HOOD OFF

A New Hope

That exact moment we're introduced to Obi-Wan is so perfect – it's a combination of the musical score and Alec Guinness' strong performance, but immediately we understand that this figure represents a world beyond Tatooine. **SR**

LUKE AND LEIA ESCAPE FROM THE STORMTROOPERS ON A GRAPPLING LINE

A New Hope

This is so obviously a throwback to old serials, as Luke finally puts that odd utility belt of his to good use. It's another fun point in the film that tells audiences that there's more to Skywalker than the boy on the moisture farm. **GB**

THE EMPIRE DESTROYS ALDERAAN

A New Hope

This jaw-dropping scene showed us another of *Star Wars*' many cool ideas – a planet-destroying behemoth – and with it Grand Moff Tarkin illustrates how ruthless the Empire really is. **SR**

LEIA, CHEWIE AND LANDO CAN'T SAVE HAN

The Empire Strikes Back

"Leia's look when Boba Fett escapes with Han from Cloud City is the moment when you know that *Empire Strikes Back* isn't going to end pretty."

@PaulBullock

BOBA FETT FALLS INTO THE SARLACC PIT

Return Of The Jedi

"I remember being converted from a Darth fan to Boba fan when I found out he survived. It was still a punk way to go down, though." @dork_report

"I DON'T KNOW... FLY CASUAL."

The Empire Strikes Back

Star Wars has lots of great moments: great Jedi moments, great special effects moments, and of course, great Harrison Ford moments. This interchange between Han and Chewie is 100 per cent the latter, and arguably a precursor to Indy's "I'm making this up as I go..." **AA**

LUKE AND DARTH VADER'S LAST BATTLE

Return Of The Jedi

"I love the moodiness of the music in that scene..." @TheSonicMole

THE EWOK DIES

Return Of The Jedi

We're not anti-Ewok, but there's hardly pathos in watching one of the furry creatures get gunned down, especially when they use logs and slingshots to ultimately beat their much more heavily armed foes. **SR**

TOP 20 STAR WARS MOMENTS

20 LUKE SEES THE SPIRITS OF OBI-WAN, YODA AND HIS FATHER

Return Of The Jedi

As Ewok celebrations ensue, Luke looks off at the spirits of Obi-Wan and Yoda with his father – the last Jedi of the Old Republic at one with the Force. **DG**

19 "THESE AREN'T THE DROIDS YOU'RE LOOKING FOR."

A New Hope

The first overt display of the Force and the first time we get a real glimpse of Obi-Wan's mastery of it, and how there's more to being a Jedi Knight than laser-powered dismemberment. **JH**

18 YODA LIFTS THE X-WING OUT OF THE DAGOBAH SWAMP

The Empire Strikes Back

Yoda's scornful line of "That is why you fail": the *Star Wars* equivalent of your parents telling you they're not mad; just disappointed. **SB**

17 "BORING CONVERSATION, ANYWAY"

A New Hope

This moment typifies the most significant difference between the first and second trilogies – Han. Lines like this anchor the fairytale to a blue-collar sensibility. Without them, the galaxy is just silly costumes and candyfloss. **AA**



"LUKE'S YEARNING TO ESCAPE HINTED AT THE GALAXY BEYOND TATOOINE'S DUSTY SURFACE"

16 VADER THROWS THE EMPEROR INTO OBLIVION

Return Of The Jedi

In this final act of selflessness, Darth Vader turns on his former master, sacrificing himself to save his son and redeem his honour. **DG**

15 LUKE FINALLY SEES HIS FATHER'S TRUE FACE

Return Of The Jedi

As per his father's dying wish, Luke removes his helmet, discarding the face of Darth Vader to reveal the frail Anakin Skywalker beneath. **DG**

14 THE DEATH STAR TRENCH RUN

A New Hope

The trench is such a great plot device, setting up an elaborate chase sequence that took us to the end of the film, and also dramatically bumped off Luke's mate, Biggs Darklighter. **SR**

13 LUKE TAKES DOWN AN AT-AT

The Empire Strikes Back

This was again one of those sequences that were made to excite the twelve-year-old mind, incorporating a harpoon, lightsaber and thermal detonator all at the same time. **GB**

12 AT-ATS IN THE MIST – THE EMPIRE INVADERS HOTH

The Empire Strikes Back

"The premiere of 'The Imperial March' – the greatest piece of science fiction scoring in history. FACT. Possibly."

@CarlosTheDJ

11 "THAT'S NO MOON. IT'S A SPACE STATION."

A New Hope

Here, we're shown what the Empire is really made of in a classic Lucas moment of foreboding. We know not everyone is getting out of this in one piece. **GB**

10 THE STORMTROOPER BUMPS HIS HEAD

A New Hope

You know you're a geek the first time you spot this peripheral vision casualty, and feel the need to immediately tell someone about it. **JH**

9 PRINCESS LEIA'S MASSIVELY INAPPROPRIATE GOLD BIKINI

Return Of The Jedi

A sexual awakening for many, Leia's gratuitous slave girl outfit (is Jabba into human women, then?) was striking and iconic, if mildly outrageous. **SR**

8 THE MILLENNIUM FALCON ESCAPING THROUGH THE ASTEROID FIELD

The Empire Strikes Back

"Classic scene, and the John Williams score just makes it that more special."

@DenisOCarroll

"The effects, the tension and the music. Perfection." **Colin Campbell, via Facebook**

7 HAN SHOTS FIRST

A New Hope

6 "LET'S BLOW THIS THING AND GO HOME!"

A New Hope

Han Solo's last minute save in *A New Hope* firmly cements his place as the true hero of this franchise. Additionally, accompanied by the rising score of John Williams, we breathe a sigh of relief as Luke opens fire, and lays waste to the Death Star. **SR**

5 THE OPENING STAR DESTROYER/TANTIVE IV BATTLE

A New Hope

"When I saw THAT opening scene of *A New Hope* in the cinema in 1977, I knew I was in for something really special." **Bob Burke, via Facebook**

"I first saw it in 1977 as a six year old, and all these years later it still takes my breath away." **Jane Addison, via Facebook**

4 LEIA: "I LOVE YOU." HAN: "I KNOW."

The Empire Strikes Back

This is remarkably cool – cool enough to make you feel disappointed with your dad for not being Harrison Ford. But it's also famously a moment that shows how *Star Wars* is often best when direct control is wrestled away from Lucas. **AA**

3 VADER STRIKES OBI-WAN DOWN

A New Hope

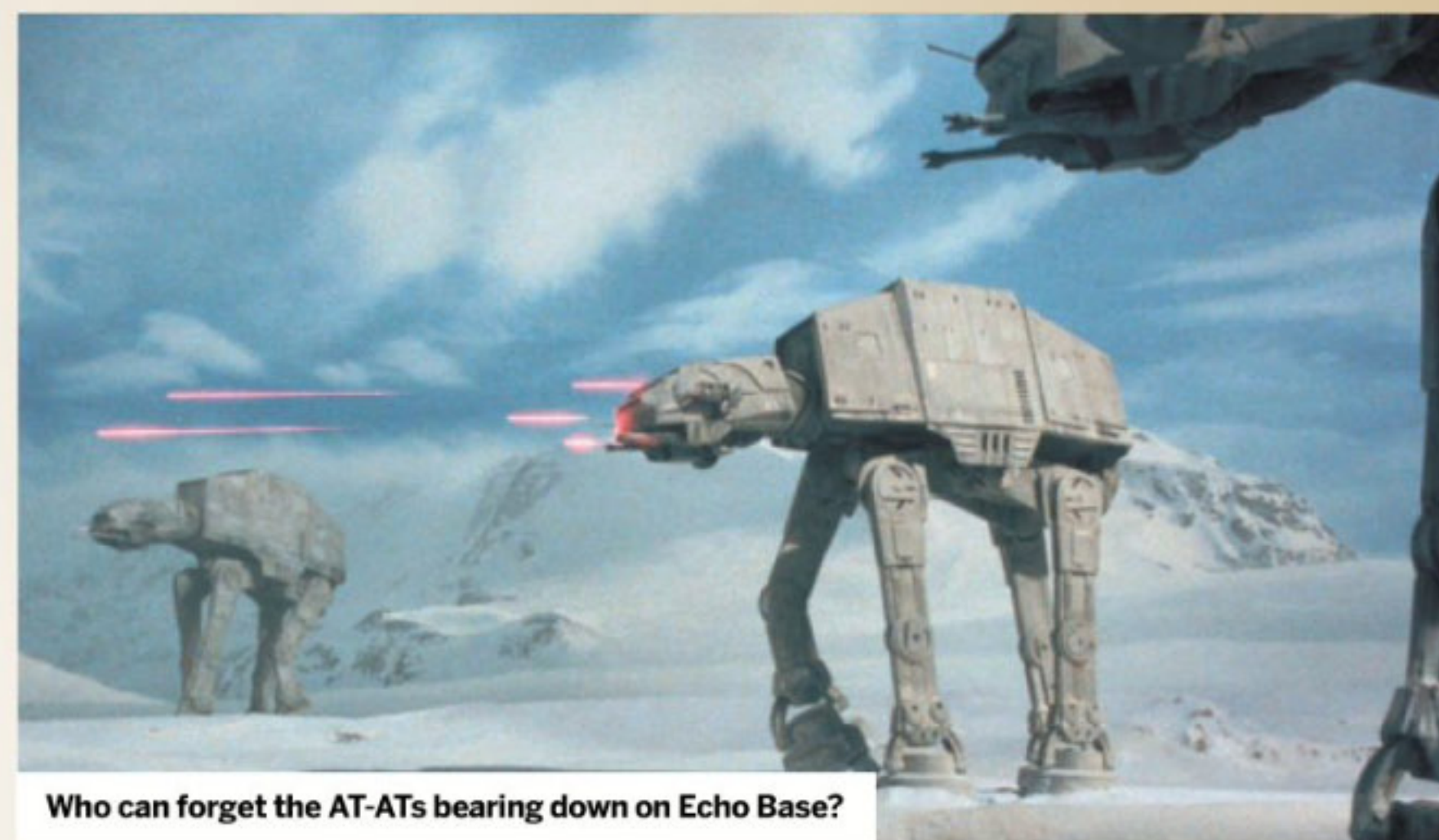
The heroes aren't supposed to die, and they're certainly not meant to make it easier for their nemesis to kill them. Seeing Vader callously cut down the submissive Obi-Wan elicits the same response from the audience as it does from Luke. **SB**

2 LUKE STARING INTO THE TWO SETTING SUNS OF TATOOINE

A New Hope

Poignant and beautiful, this is probably the first time *A New Hope* shows some kind of emotional resonance – Luke's yearning to escape hinted at the galaxy beyond its dusty surface. **SR**

THE 77 GREATEST STAR WARS MOMENTS OF ALL TIME



Who can forget the AT-ATs bearing down on Echo Base?



Father and son square off in the series' climatic duel.



THE 77 GREATEST STAR WARS MOMENTS OF ALL TIME



"I am your father" – the moment where shit got real.

1 DARTH VADER: THERE IS NO ESCAPE! DON'T MAKE ME DESTROY YOU. LUKE, YOU DO NOT YET REALISE YOUR IMPORTANCE. YOU'VE ONLY BEGUN TO DISCOVER YOUR POWER! JOIN ME, AND I WILL COMPLETE YOUR TRAINING! WITH OUR COMBINED STRENGTH, WE CAN END THIS DESTRUCTIVE CONFLICT, AND BRING ORDER TO THE GALAXY.

Luke Skywalker: I'll never join you!

Darth Vader: If only you knew the power of the Dark Side. Obi-Wan never told you what happened to your father.

Luke Skywalker: He told me enough! He told me YOU killed him!

Darth Vader: No! I am your father.

Luke Skywalker: [shocked] No. No! That's not true! That's impossible!

Darth Vader: Search your feelings! You know it to be true!

Luke Skywalker: NOOOOOOO! NOOOOOOOO!!!

Darth Vader: Luke, you can destroy the Emperor. He has foreseen this. It is your destiny! Join me, and together, we can rule the galaxy as father and son! Come with me. It is the only way.

Hounded and beaten, a half-trained boy against the Dark Lord of the Sith, Luke releases his grip and plunges, perhaps to his death.

It's a moment so instantly quotable, powerfully communicative, and immensely – and out of context, ridiculously – melodramatic, that it's not only one of *The Empire Strikes Back's* greatest contributions to popular culture, but the entire saga's.

For Luke Skywalker, it's the moment he is unable to turn away. While before he was propelled along by the needs of others, always on the run and always on the back foot, now, his fate is deeply entwined with that of Darth Vader, his father, the star-spanning battle between good and evil that began decades before his birth.

For Luke Skywalker, it's the moment he becomes more than just a boy with a lightsaber and a knapsack of good intentions. His act of sacrifice makes him a hero, and his concerns become greater than mere survival. This is where the third act of *Star Wars* really begins, long before the opening crawl of *Return Of The Jedi*. This is where Luke knows, with fatalistic determination ringing his eyes like a bruise on the soul, that he must take the fight to the heart of the enemy.

And as viewers who've followed this earnest young moisture farmer from the two suns of Tatooine, to the shrieking winds of Bespin's Cloud City, without being told, we know it too. **JH**

Star Wars: The Complete Saga Blu-ray is available September 12 from Twentieth Century Fox Home Entertainment, priced £67.49